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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Words versus Music.

A great many words and some few ideas have been wasted on the question between the new declamatory school of operatic singing brought to the front by Wagner, and the *cantabile* school of the Italian masters, among whom we must class Mozart, Glück—although this latter composer gave manifold hints of the coming changes of form—and Weber, notwithstanding the marked Teutonic tone that pervades his work. All these great men studied the method of the old Italian writers, and followed their modes with more or less fidelity, and must therefore be classed with them. Wagner and his imitators, on the contrary, discard all the teachings of their predecessors, to whom melody was the first object and harmony the second, and raise harmony to the vacated throne, making opera of their school merely a drama, sung instead of spoken, and having the music in abject subjection to the words; whereas, in the olden time, the words were subordinate to the music, except in the case of recitative, which was used only in the tamer parts of the dialogue, and where the situations were not sufficiently marked to give opportunity for grand vocal climax or tender *bel'canto*. Therefore adaptation into a foreign tongue, which is quite possible, although very difficult, in the old school of opera, becomes well nigh hopeless in the new. The flowing melodies of Mozart or Bellini or Cimarosa lose, indeed, something of their charm by translation. The rhythmic cadence of

> Ah perché non poss' odiarti,
> Infedel com' Io vorrei,
> Ah perche non posso sei
> Cancellata del mio cor

is but lamely represented by

> Still so gently o'er me stealing,
> Mem'ry will bring back the feeling,
> 'Spite of all my griefs revealing,
> That I love thee fondly still.

But still one had always the lovely flowing melody to compensate for the loss of the poetry, whereas in the modern German, or Anglo-German music dramas one is forced to listen to declamation expressly made and absolutely fitted to certain words the emphasis of which must be, and is, totally contradicted in the transferring from the original language to the adopted one. We do not for a moment deny that The Meistersingers, The Walkyre, etc., when sung in the original German by specially trained declaimers, and with all the subsidiary aids of theatrical illusion, sustained by a band of adequate power and directed by a man who could see into the very heart of the music, are wonderful artistic triumphs of musically expressed passion; but we do affirm that, when these diatribes—these well nigh interminable scenes of reciting—are unhinged from their proper points of vantage when, by the exigencies of a strange speech, sentences have to be transposed and accent betrayed from its purpose; when the notes designed to express one emotion are dragged into the service of another, like an unwilling Alsatian conscript forced to do battle under the German flag—the true meaning and legitimate effect is utterly lost, and the bearer has nothing wherewithal to fill the empty place. Nay, if the listener be not skilled in the original German speech he cannot by any stretch of imagination form the faintest conception of what he vainly tries to appreciate, and as not one in a thousand Americans or Englishmen is so skilled, his pretended enjoyment is nought but a sham—a freak of fashion. In the vain attempt to suit the foreign words to the German music, translators have tried manfully to arrange their work so that the phrases may fall in the foreign tongue just where they occurred in the original; but what wild work have they made of it! What a dislocated, unmeaning farrago of stilted nonsense; what adjectives forced to do nouns' duty; what recondite and obsolete expressions are resorted to, and with what total lack of success! We get merely a bushel of hard words to a peck of meanings, while the singer is put at the disadvantage of having to say one thing and sing another, a sort of duet harder to perform satisfactorily than the well-known feat of patting with the right hand and rubbing with the left.

From all this we draw the conclusion that the translating of the music of the future should be left to the writers of that period; and that, for the present, we had better take it in its national dress, and not strive to conform it to our Broadway or Bond street fashions, and also that our *quidnuncs* should be more chary of their sneers at the fine old Philistines that were the delight of our unæsthetic youth, such as Trovatore, Norma, Lucia, and the like, which were of that sturdy nature that they could bear transplanting, or translating, and be little the worse for it. If we want opera in English, let us have opera with tune. If we want opera without tune, why, then, let us have it in German and be content.

An Empty Title.

It may be, and in many cases it undoubtedly is, a fact that the praises of "ye olden times," which those who have lived through them are so fond of uttering, are deserved. Their ancient flavor may be unpalatable to younger minds, educated up to what they believe to be a higher standard, yet in many things the old greybeard, as he lingers over the anecdotes of the days of his youth and tells how such and such a business was conducted when he was apprenticed to it, is entitled to more respect and belief than is generally accorded. Take an instance in which great change has come about within even the past twenty years. Sift its every characteristic; look at it from all points of view, and judge whether our fathers and grandfathers were not wiser in their generation than are we now. It is a simple matter, yet it serves well as an illustration. It is the misuse and superabundance—nay, the very vanity—of words to describe a position most simple and ordinary, and which those before us named "agent." "Business managers" without number offend the eye on theatrical posters, in the newspaper amusement advertisements, on dead-walls, on gutter-snipes and on hand-bills, till we turn away in disgust. "Business managers" forsooth! What or whom do they manage? Let any one of the "managers" endeavor to dictate to his star what shall be done, and the cessation of "management" in that vicinity will be so sudden as to fairly stagger the "managers."

Is the "manager" responsible for all the debts of the star and the company, and is it his capital which floats the enterprise? Occasionally and in these isolated cases the "manager" actually "manages." But the majority, and those of whom this article is penned, are not in any way responsible, and are themselves working on salary. They do not "manage" the receipts of the house; they do not "manage" the expenditures. Does the "manager" "manage" the tour of the star? No, except in that he arranges the dates. If the luminary does not care to go to a certain city, the "manager" dare not tell him he must. The company would be without any "management" if he did.

What, then, does the "manager" do, and what is his proper title? That he does not "manage" either star, finances or route has been shown. Yet some name could be found in connection with his position, even though it be not quite so exalted as "business manager." His duties are, as a rule, connected with all three of the different departments of the season's work yet in none of them does he hold absolute control. In connection with the star, the latter-day "manager" sees that his baggage and costumes are well taken care of, and arranges for its proper transportation, perhaps. He also maps out plans for the season's work, all subject, however, to the star's approval. He keeps a record of dates and makes up the route, subject, as before, to his superior's judgment. If changes are desired by the star, they are made. The "manager" is not allowed to "manage," even if he were so disposed. For these duties the "business manager" is actually and really but an "agent" or a "confidential clerk."

As to the finances, he may have possession of them, and may hold them subject to the star's orders. For this work he might be called a "tin box," for that receptacle would serve as well. He pays bills and signs vouchers, but not until the star has been told how the money went. For this he is a "treasurer" or a "cashier." But few things can be ordered on his own responsibility, and no bills can be paid by him. In fact, the "business manager" is, as we have proven him, an "agent," a "confidential clerk," a "tin box," a "treasurer" and a "cashier." This can all be included in the one generic term "agent." It is what these men were called in years gone by, when their duties were just as onerous and their talents just as marked. It is an old-fashioned term—it is not one whit polished or high sounding, but the men of true merit, of great energy, of marked business traits, will make their way to the front and advance the interest of their stars with it just as well, as ably and as soon as though they were still "business manager."

An Instance.

The writer dropped in to see a play at Wallack's recently. At the end of the second act the anticipation of a master stroke for the finale was aroused. This anticipation was well fed until the detective finishes his well-told story; then the tangle grew worse. The visitor saw the husband cover his face with his hands and discard his wife, who went off in tears. She broke the illusion by immediately returning to smile at the applause. In a moment we are told she is raving mad and will die if she does not see her husband. She returns soon in a new dress that disagreeably impresses you that all this time she has been arranging her make-up, and proves to you that her personal vanity has conquered all instincts of art. What is there in her appearance to move the fierce, revengeful woman to pity? A woman never pities another in a new dress. It is a pity that the same vanity did not allow the leading actress to see, when she appeared as the cloud upon the bright horizon of newly-wedded happiness, that if she had appeared in black, how—perhaps—she would have sacrificed a few cheers from the "heavens" as she jingled upon the stage in a light dress [illegible] with tinkling glass, but would have appealed to the appreciation of denizens of [illegible]

The delicate instincts of [illegible] showed this, as she [illegible] impression by striking [illegible] scene and coming upon the [illegible] Odette in black. The [illegible] scenes in The [illegible] monotonously [illegible] artist-soul, and [illegible] upon the [illegible] of [illegible] colors of the most pleasing [illegible] symbol of life—[illegible] to form a picture upon the [illegible] before him, and what more [illegible] an artist wish with which to [illegible] we, as an artist, have [illegible] seen her tears, have had her [illegible] lead us to rooms more cold and [illegible] our cheeks wet and our heart [illegible] pathy—suppose we were to [illegible] blind to what is hourly happening, as [illegible] as artist, paint a lovely face in a [illegible] wrapper, with a long silken [illegible] on that face may like dropping a [illegible] foreign accent, or frame that face in [illegible] by the latest piece of fashionable [illegible] Or do we represent an evening [illegible] of white satin? In this picture [illegible] chiare oscure. Light and shade, by the [illegible] not, as the style was not long past, [illegible] all the artistes in a room by the [illegible] colors as red, from ceiling to [illegible]

There is a principle of art [illegible] When we paint light against dark, [illegible] a portrait realistic, or even [illegible] against a background of sky [illegible] we place dark against sky light [illegible] comes foreboding, terrible, as in the case [illegible] of Miss Modjeska; or it may be [illegible] tic, as a witch, a demon would [illegible] This appeals to simple human passion [illegible] the greatest artist is guided by [illegible] most naturally, simply and [illegible] artist goes mad. Once [illegible]

"O Lord!" "Oh, my [illegible] heart!" exclaim. He would [illegible] some way animal would [illegible] fundamental principle. We [illegible] this instance, as it is one of [illegible] man is under an evil influence, a [illegible] cord. We see this [illegible] sprayer constantly [illegible] ever you eat chubby [illegible] gives a gesture of invitation is a [illegible] The audience feel it [illegible] Antony with Booth would [illegible] imperial Cæsar, putting his [illegible] body as if it were a big pillow, or an [illegible] classic robes of Roman senators or [illegible] gned Hamlet sparring himself to [illegible] loved father, during drama, [illegible] tragedy or burlesque; or as the [illegible] as Katisha is making her exit at the [illegible] a charming group of the harmoniously [illegible] colors of the Japanese, in which they are [illegible] near to nature's heart in the graceful [illegible] and bleeding, there drops a curtain [illegible] bering coach and great, dusty [illegible] boys galloping toward the spectators, [illegible] by some equally long-eared donkey.

We hope that the artistic education of our people will come faster—as it is surely coming, however, slow—to the time when the popular sense of such outlandish inappropriateness will not only be felt but expressed.

Lillian Russell

The Ambassador.

"I have been engaged to write the libretto of Der Botschafter (The Ambassador), the latest German operatic success, which John A. McCaull has purchased the rights of for this country from Heinrich Conried," said Sydney Rosenfeld to a MIRROR reporter recently, "and in my opinion the work is going to be one of the greatest successes that Mr. Conried has ever had anything to do with. The author of the work is Edward Kremser, who has been for years the musical director of the Vienna Männerchor. It was in the latter city that the play has met with an instantaneous and most wonderful success.

"The plot of the opera deals with the early life and the love episodes of the Duke of Richelieu, and contains besides the leading role, which is a very strong part, three clever comedy characters, which I can best illustrate to you by saying that they are companion-pieces to the parts which De Wolf Hopper and Digby Bell played in The Black Hussar. The scene is laid in Vienna and Paris."

At the Theatres.

The revival of Central Park at Wallack's Theatre on Monday night attracted a large and expectant audience. They were disappointed by the piece and its performance. Central Park was "rearranged for the occasion." The rearrangemant consisted merely of the introduction of some choice slang and a few local allusions designed to give the piece a contemporaneous flavor. We have had so many better farcical comedies of late years that the reproduction of this rudimentary affair suffers sadly by comparison. The plot is silly and very much mixed. It all hinges upon the inordinate jealousy of several of the principal *dramatis personæ*, and the blunders that they make and the scrapes they get into while acting under the influence of the green-eyed monster are supposed to constitute the fun of the thing. But it is dreary fun all the same and the spectators found themselves yawning before the piece was half over. The company were ill at ease and lacking in the quickness and vivacity so necessary to give brisk action to works of this class. Moreover, several of them were imperfect and the opening act was at times incoherent by reason of their stumbling. However, Mr. Wallack, Mr. Gilbert and Miss Robe pulled things together somewhat in the latter portion of the play and succeeded more or less in covering up the lapses of some of their associates. Mr. Wallack, in Wyndham Otis, has one of those nonchalant men-about-town to portray in which he is so expert. In the scene where Otis and Flora Myrtle return their pledges of affection he was delightfully humorous. Miss Robe played this latter part and clothed it with merry graces and pleasantries. She is a capital actress, intelligent, conscientious and reliable. John Gilbert's Kerr Flamberry possessed all the irascibility and suspiciousness that the part demanded, and with side-wiskers and a tall hat he looked the image of the late William H. Vanderbilt. William Elton was Robert Crutch, a Cockney groom. He looked the part unquestionably and gave it a representation that fairly brought the smell of the stable upon the aristocratic boards. Ivan Shirley as a dude and Daniel Leeson as Flora's stern parent were very good indeed. Sophie Eyre is too cumbrous in style for farce acting, and she failed to play Mrs. Flamberry acceptably. Miss Blaisdell was very neat in a bit, an Irish servant-girl, and Kate Bartlett as a trim maid was very nice. The scenery left nothing to be desired. Would that the same could be said of the play and its performance! How long Central Park will remain on the bills we cannot say.

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That gloomy melodrama, A Prisoner for Life, is the bill at the People's Theatre this week. It is heavily billed and extensively heralded as a "great Union Square success," which it never was. This play was the last in which the stock company at the Union Square appeared, last season, and the woes of the Prisoner closed the managerial career of Messrs. Shook and Collier at that house. The managers gave it a strong equipment for the road, and during a long time it has had an up-and-down sort of existence. On Monday the audience at the People's was rather large despite a sloppy night, and at times the auditors were roused to a little show of enthusiasm. At the end of the fourth act four of the principals were vociferously recalled. J. B. Studley threw a good deal of Old Bowery vigor into the part of Count De Valney, the prisoner for life, but wholly lacked in awaking the sympathies of the audience by any play upon the emotions. He makes the part too ferocious, and is simply grim when he should be tender. Sara Neville's Mignonne, the prisoner's daughter, was the feature of the performance. Miss Neville carried the sympathies of the audience in her portrayal of the daughter seeking to aid her imprisoned father. T. H. Glenny's Rory O'Neill, a boastful Irish soldier, afforded much amusement. Montreuil, the villain, was well played by C. L. Farwell. Jacques, the mute, by Master Martin, was a praiseworthy effort. Inez Rochelle was a graceful and stately Countess Valney, but fell short of effective work in the climaxes that fell to her lot. Martha Wren gave a clever performance of the small part of a waiting-maid, and Jacques Martin neatly enacted a Parisian dandy. Henrietta Irving, E. L. Tilton and John Swinbourne gave strength to the performance in minor roles.

Next week Aimee will open in Mam'zelle.

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Last season at a special matinee Gilbert's Broken Hearts made a deep impression at the Madison Square, and it was reproduced on Tuesday evening at that refined place of amusement before a large and approving gathering. The piece is as fragrant as violets, as musical as a purling brook, and as dainty as exquisite language and delicate imagination can make it. The humor of it is gentle, the pathos genuine and irresistible, the plot quaintly conceived, and the characterization artistically charming. Beautifully placed upon the stage and superbly acted, it is a welcome change for those who appreciate the subtler forms of stage work. Annie Russell's Lady Vavir is easily first in order of merit. Her acting of the sweet and fragile lady, who sickens and dies beneath the scorching heat of blasted hopes, deceit and disappointed love, was a gem. Maude Harrison showed unexpected power and feeling as the Lady Hilda. Her scornful denunciation of the dwarf Mousta revealed great dramatic talent, if not dramatic genius. Marie Greenwald and Sara Estor looked charming—which was all they were permitted to do—as Melusine and Amanthis. Louis F. Massen acted Prince Florian with fervor and a chivalric air. His reading of the difficult blank-verse was musical and correct. Mr. Le Moyne, although out of his element in the grotesque role of Mousta, labored with praiseworthy intensity and awakened applause. His make-up was a study in hideousness. After Broken Hearts, Old Love Letters was acted by Agnes Booth and Herbert Kelcey. Mrs. Booth's Mrs. Brownlee is still fraught with delicious drollery and flashes of true feeling, and Mr. Kelcey fairly divided the honors with her by his admirable performance of Mr. Warburton. The part has never been so well played.

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The reproduction of the perennial Black Crook by the Kiralfys at Niblo's Garden, although somewhat marred on the first night by the delay caused by the company not arriving in time from Philadelphia, is very successful. The spectacle is joyous and the specialties most amusing. The funny, quaint Tissots, the Mignani Family, the Herbert Brothers, possessing the handsomest specimens of manly beauty that ever appeared in tights; Mme. de Rosa, M. Arnold and Mlle. Astegiar, all won enthusiastic plaudits for their varied acts. In the dramatic portion, Rose Watson is a most graceful and personable Stalacta; Olga Brandon, a prettd and captivating Amina; J. F. Peters a crafty "Crook," and the other members of the company are all well up to the level of their parts. The piece is just as great a favorite now as in the days of Jarrett and Palmer.

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By reason of the rain, only a fair sized audience was present at the Grand Opera House, where Lotta appeared in Mlle. Nitouche on Monday night. Those who were fortunate enough to be there, however, were evidently very well pleased, and manifested their approval and delight by frequent and liberal applause. Lotta is just as youthful as ever, and as full of fun and vivacity as when we first saw her. She is very well supported. Alonzo Hatch as Champlatreaux did exceedingly well, and received several encores for his well-executed and graceful singing. C. H. Bradshaw as Celestin, the organist, was most droll and amusing, and the remainder of the cast satisfactory in almost every respect. The costumes were appropriate, and the piece was nicely mounted. Next week Lotta is to present Mrs. Doremus' comedy, Larks.

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A large house greeted The Ivy Leaf at the Windsor Theatre on Monday night, and throughout the performance its tokens of approval were marked. J. P. Sullivan as Murty and May Woolcott as Colice divided the honors. Miss Woolcott plays the role very charmingly. The cast otherwise was the same as during the recent production of the piece at another theatre. Next week, May Blossom.

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Lizzie May Ulmer attracted a fair house to the Third Avenue Theatre on Monday, where she appeared in Dad's Girl. The piece is not particularly adapted to the clever little star. It is crude in construction and involved in plot. Miss Ulmer, however, pleased the audience by her vivacious acting. Matt Holmes was also a source of enjoyment. The rest of the company ranged from fair to middling. The Banker's Daughter is coming back next week.

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A pleasant entertainment is given this week at Tony Pastor's. Harry Watson and his pretty wife do a laughable farce, Fritz's Visit; the Siegrist Brothers performed their daring acrobatic feats; Dan Hart and his accomplished dog did their familiar act, and the Whites were seen in one of their sketches. The newly importe trio of Swiss jödlers and zither players found favor. Besides these there were other enjoyable features in the bill.

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The Jilt will be played for the rest of this week at the Star Theatre by Mr. Boucicault and his company. On Monday next Judic begins her farewell engagement. She will give interest to the brief season by appearing for the first time in La Belle Helene, La Rousette and La Perichole. Niniche and La Mascotte will also be given.

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Evangeline has passed its 200th representation at the Fourteenth Street Theatre, and is evidently bound to add another fifty performances to the record. The burlesque will run until May 1—perhaps longer, if the theatre can be retained.

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On Monday next the 150th anniversary of One of Our Girls will be celebrated at the Lyceum Theatre. The souvenir prepared for the occasion is a piece of dance-music composed by Miss Dauvray.

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The 600th performance of Adonis will take place at the Bijou on the 16th of April, and on the following night Dixey will bid us farewell. The burlesque is still doing well.

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Crowds continue to resort to the Park, where they find fun galore in The Leather Patch.

The Musical Mirror.

The success of Edward Solomon's latest work, Pepita, continues unabated. The Union Square Theatre is crowded to its utmost capacity nightly. Notwithstanding this, Mr. Hill is so determined to leave nothing undone to benefit the opera that he has arranged several changes in the *personnel* of the cast, and some new songs and duets have been added by the composer to the original score. Alma Stanley sings a very clever song in the second act which hits the puolic in the right spot, and she sings it admirably. The refrain—

I'd rather manage a single boy
Than worry with half a dosen girls,

is a pleasant glimpse of sunshine in the midst of the foggy text. Comical little Carrie Tutein, who will be remembered as the "cunningest" little Peep-Bo that ever peeped at the Standard Theatre Mikado, is engaged to play the part of Juana, the soubrette of the opera, and will have a new duet with Fred. Solomon. We have no doubt that the fun between the pair will be fast and furious. Fred. Solomon has a new buffo song, called "I am Such a Popular Man," which he sings in the third act, and the refrain explains the position of the singer to a notch. Last but not least of all these changes, Taglieri, who is reported to possess a fine, manly voice, will sing the part of Don Pablo. This artist has been specially engaged to strengthen that department of the cast, and will make the whole as perfect as it need be. The beauty of the music, which is now sung and whistled everywhere, the splendor of the decorations and the talent of the actors, ensure a long and steady career to this well composed and well produced work. The changes above mentioned will occur at the matinee on Saturday.

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The production of Willard Spenser's extravaganza, The Little Tycoon, at the Standard Theatre on Monday evening, was marked by a very admirable stage setting. The first tableau, the deck of the steamship *Electric*, was the best nautical picture that has been presented here for many years, and the panoramic effect representing the arrival of the ship at her dock, was as natural as reality itself. The music is swinging and somewhat catchy, but merely the reminiscence of other composers. At first the audience was favorable and encore followed encore, but the house soon grew tired of applauding commonplace tunes and jingling choruses and "the cut was silence." The only actress in the company is Elma Delaro, who made the hit of the evening as Miss Hurricane. Will Rising, as Alvin Barry, was in good voice, and sang his interpolated song, "Jalma and Pipine," very well. Mr. Graham makes up, for no conceivable reason, as Washington, and acts in a mild strain of buffoonery that gives no sort of idea as to what he is striving to make of the part. Mr. Mealey is supposed to play an Irishman, but only succeeds in being extremely Yankee. The rest of the company merits no particular mention, except the artist who plays the bassoon. He is a wonder. He wanders about, apparently at his own sweet will, up and down, *per saltum*, his somewhat gruff-toned machine, and snorts and puffs like a grampus. But on glancing over his shoulder we saw to our astonishment that his gyrations and saltations were not of his own accord, but were absolutely written down for him. The text is unmitigated bosh, spiced by antebellum spread-eagleisms and inane puns. In fact we have yet to wait for "an entirely new and original American opera," for assuredly The Little Tycoon is none.

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The Marriage of Jeannette, a one-act operetta, by Victor Massè, serves as a *lever de rideau* at the American Opera, before the ballet of Sylvia. In the English the spirit of the original is quite lost, and neither Pauline L'Allemand nor William Lee have the necessary *chic* and sprightliness to make it go. It is a pretty little trifle sung in French by French, but in English by Americans it is naught. The best played part was the small one of Pierre, by Kate Oesterle. The ballet is absolute perfection. We are all familiar with the exqusite music as played by Thomas' band Nothing more delightfully *spirituelle* can be imagined, and Mlle. de Gillert was really charming in the principal part, Sylvia. The rest were all perfect. In fact, there has never, of late years, been anything terpsichorean seen to approach the production of Sylvia by our National Opera ballet troupe The scenery was of the first order of beauty and the limitless crowd of participants filled the stage with a joyous, whirling crowd that fairly dazed the view and confused the brain to look at.

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The Gypsy Baron draws full houses every night at the Casino, and the marches and evolutions are as warmly applauded as ever. The characters are now far more even in merit than when the opera was first produced.

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It is difficult to say anything about the Fifth Avenue Mikado that has not been said already; so we shall content ourselves in adding that it is as popular as ever, as crowded as ever, and likely to be so for ever.

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Pinafore at Koster and Bial's is successful even beyond the expectations of the management. Louise Lester, Ella Wesner and the rest of the clever company make things lively every evening.

Brooklyn Amusements.

All the attractions this week across the river are familiar to the theatre-goers of that city. The Mikado was given at three of the houses. At the Criterion the Philadelphia Church Choir company held the boards. It is composed principally of well-known Brooklyn church choir singers, who have been known heretofore as amateurs, but who give a very creditable performance of Sullivan's popular opera nevertheless. Last Monday night the chorus was somewhat uneven both in action and singing, the time being wretchedly kept at times. The women, in the cast and in the chorus, spoiled the general effect of the representation by appearing without any attempt at "making up," only one of them wearing a wig. This tended to make the shortcomings of the presentation appear all the more the result of amateurishness. Eugene Clarke as Pooh-Bah, Mrs. Henrietta Griggs as Katisha and Mrs. Alice Mesereau as Pitti-Sing gave the best satisfaction, their excellent singing and easy acting imparting most of the professional tone noticeable in the performance. Charles H. Parsons' Ko Ko was slightly overdone. George C. Pearce was only a fair Nanki-Poo, and the same can be said of Charles A. Hetzel as the Mikado and Emma Henry Thomas as Yum Yum. The costumes were showy and the stage was attractively set. The audience was good.

The Templeton Mikado company held forth at the Lee Avenue Avenue Academy to a good audience, and, as usual, gave the opera in a most acceptable style. The performances of this company have been often treated of in THE MIRROR columns, and always favorably.

At the Novelty Theatre the McCaull company had a fair audience to listen to their rendition of The Mikado. Their singing and acting was also highly appreciated.

At the Park Theatre the Thatcher, Primrose and West Minstrels drew an audience that packed the house to the doors There were so many encores that a two hour programme lasted nearly three.

The Dalys in Vacation, at the Grand Opera House, had only a fair number of spectators. The amount of pleasure distributed, however, was quite large.

An enjoyable representation of the ever-popular Rajah was provided at the Brooklyn Theatre. The audience was not large, but, as in the case of all but one of the other houses, the rain was probably most of the cause. J. G. Saville and his company won golden opinions.

Hyde and Behman had Pat Rooney's combination for a card, and nearly every seat in the house was filled. The performance seemed to please immensely.

Lehnen and Bateman's Romany Rye company had a rousing welcome at the People's Theatre The thrilling episodes of the old melodrama were new to most of the audience, and the applause was very loud.

J. W Jennings and his company went from the Grand Museum to Holmes' Standard Museum last Monday night. Our Boys was the opening play, and The Long Strike was to follow on Thursday, Friday and Saturday.

Lottie Blair and Fenwick Armstrong have moved their Hazel Kirke from the Standard Museum to the Grand, where they began operations last Monday to big houses.

NOTES.

The Count and Countess Magri opened for a short season at the Athenæum on March 29.

Ada Gray was perceptibly indisposed on the stage of the Criterion Theatre the last night of her engagement there—March 27.

Robert C. Hilliard's connection with the management of the Criteron ceases at the close of Saturday night's performance (April 3). Wesley Sisson will be sole manager. Mr. Hilliard gives pressure of private business as his reason for selling out to his partner. He expects to act next season.

The Sheppard Sisters, vocalists, and Mlle. Ramie, violinist, are at Zipp's Casino, drawing a large attendance.

The American Opera on March 27 gave Victor Massé's one-act opera, The Marriage of Jeannette, and Delibes' spectacular ballet, Sylvia, at the Academy of Music. The performance drew the smallest audience of the season so far, although the house was well filled. The ballet seemed to take better than in this city. The Magic Flute is booked for a matinee March 31, and The Flying Dutchman for the evening of April 1.

The Mikado has had a wonderful experience in Brooklyn, considering the accessibility of this city to its theatre-goers. The number of performances of the opera there, including this week's is now 107, as follows: Grand Opera House, 8; Academy of Music—Miner's company and Duff's Standard Theatre company, and the alleged Philadelphia Church Choir company, 24; Lee Avenue Academy of Music, John Templeton's company, 16; Criterion Theatre, Templeton's company, 24, and the Philadelphia Church Choir company, 8; Brooklyn Theatre, Emma Abbott, 4; Park Theatre, McCaull's company, 4; Novelty Theatre, McCaull, 7, and Grand Museum, the National Ideal company, 12. The representations at present due are: Duff's at the Academy of Music, 7; John Templeton's, at the Park, 8; the Alfa Norman company at the Brooklyn, 8, and John Templeton at the Fifth Avenue Theatre (Skating Rink), 8. Besides these the Templeton cast appeared once for a benefit—making a total of 139 performances, and 57 of them by John Templeton's people.

Mr. Corbyn on Agents.

Some weeks ago a MIRROR correspondent quoted Sheridan Corbyn as saying that the advance agent was a "necessary evil." This inspired a paragraph with a light rap at Mr. Corbyn. A MIRROR reporter met the manager in town on Tuesday, and in an interview he said that he had not been quoted correctly.

"I am not the enemy of the advance agent, nor do I believe them to be a 'necessary evil,'" said he, "for the reason that if evil they cannot be necessary. I have never said advance agents are unnecessary. On the contrary, I believe they are very necessary to some managers. But the ranks of the agents are cursed by a horde of very unworthy people, and if they as body would be respected they should drive from their numbers, first, the densely ignorant; next, the unreliable, and last, the dishonest, and then they would become a useful branch of the profession. But while the few honorable members of their calling have to carry the burden of the sins of the many so-called agents, so long will it be better for managers to transact their business without the aid of the advance agent as at present represented by a very large majority of those assuming the title. I speak from experience.

"This is the sixth season I have managed Mayo, during which time we have had four advance agents. Last season we were without an agent for ten weeks, and our business then was the most profitable of that season, This season we started with one agent. Business was not good. We increased our staff and had two agents. Business fell off, till on Dec. 5, I asked the resignation of both, and since then, a period of fifteen weeks, there has been a profit every week, and this in spite of the severest Winter ever known. Of course I am not foolish enough to attribute this success to the fact of being without an advance agent, but because, with them, our business was neglected, while now I see to it personally and know that it has been attended to. Again, in nearly every case the local manager tells me, 'An advance agent is of no use here.' This is especially the case where the town is near a large city. The advance agent stops over one train, delivers his paper, or finds it in the express office; distributes some complimentary tickets, obtains a personal of his arrival in the newspaper, borrows a few dollars from the local manager, and skips to the large city to enjoy himself. I speak from long practical experience. I have been engaged in every department of the amusement business, and find that where the local management is properly organized the advance agent is in the way.

"Until I find where an advance agent is to improve business I certainly shall follow the course I have so successfully begun."

Amateur Notes.

At the Lexington Avenue Opera House last Thursday evening the Bulwer produced Ici on Parle Francais, a scene from The Marble Heart and Down by the Sea, for the benefit of the Young Ladies' Charitable Aid Society, to a well-filled house. With the exception of the opening farce, the performances were most enjoyable. In Ici on Parle Francais the entire weight of the fun rested on the character of Mr. Spriggins. Charles Trier essayed the part, and although he has done some excellent work during the season, he was apparently overweighted this time. As a consequence the piece dragged. Thomas Platt made a boisterous Major Rattan, although not forceful enough at times, while Roberto Deshon was a French swain to the life as Victor Dubois. Owing to the recent death of her father, Mrs. M. E. Butler was unable to appear, her part of Emma Maria, the maid, being taken by Bertie Frobisher. The latter would undoubtedly have acted much better had she been sure of her lines. The other ladies of the cast, Mrs. Julia Goldsier, as Mrs. Spriggins, Belle Heath as Angelina and Laura Johnson as Julia, were all deserving of praise. In the scenes from The Marble Heart the three characters were well acted by Mr. Deshon, Mr. Platt and Fanny Friedman. As Marco, the latter young lady revealed a latent talent that surprised the audience. Prior to the performance of Down by the Sea, Miss Seligman, a young lady with marked dramatic talent, gave a recitation and was the recipient of numerous floral gifts. In the closing drama the honors were pretty equally divided between Mr. Mackenzie as March Gale, Bertie Frobisher as Kitty Gale, Miss J. de Forrest as Mrs. Gale and Miss F. Friedman as Kate Raymond. Miss Frobisher acted charmingly as Kitty, while Mr. Mackenzie used a powerful and rich voice to excellent advantage in the snatches of song which his part called for. In the eccentric part of Jean Graplau, an old French peddler, Charles Trier, is to be commended for a fine piece of well-shaded work, while Mr. Springmeyer as September Gale was an ideal lover. J. A. Kelley's Abner Raymond was good, while the John Gale of F. G. Wilkins was marked here and there by natural touches of humor. G. C. Lake was a fair Captain Dandelion. The scenery was only passable. A reception followed.

On Thursday, April 8, an entertainment will be given by Mrs. J. E. Frobisher and her pupils at the Barnard, No. 237 East Fourteenth street. Among those who will appear are Mme. Pupin, Julia Stamper, H. R. Humphries, Charlotte Cohen, Lizzie Miller, Miss J. Montague Griswold, Bertha Behrens, Bertha Frobisher, the Meigs' Sisters Vocal Quartette, Roberto Deshon and Mrs. J. E. Frobisher. Kotzebue's comedietta in one act, The Man of Forty, will be given with the following cast: Sir John Stone, Charles Splitdorf; James Stone, M. P., Martin Frobisher; Mr. Bachelor, John Hatfield; Julia, Bertha Frobisher, and Nettie, Fanny Friedman.

Julia W. Reid, a well-known amateur of Brooklyn, is to be tendered a benefit on the afternoon of Monday, April 26, at the Criterion Theatre in that city. Miss Reid will play Lillian in The Banker's Daughter.

The Gilbert will produce Almost a Life in April.

The Musketeers is being rehearsed by the Amateur Opera company of Brooklyn, and will be given at the Academy of Music in that city in April.

The Viola Club will give a performance at the University Club Theatre during the latter part of April, to be followed by a reception. Among those to participate are H. J. Charlton, Harry Cullen, W. A. Dix, Otto Klamroth, Harry Baldwin, H. H. Klamroth, James Miller, Charles E. Schaffner and Eugene R. Conklin.

L. M. Cohen was presented by the Arlington Literary Society with a handsome toilet set last week.

The Kemble's next performance takes place in April, when A Lancashire Lass will be produced.

A complimentary benefit will be tendered to Miss N. C. Wickham at the University Club Theatre on Saturday night. The beneficiary will read a comedy entitled Come Here; or, The Debutante's First Night, and a story by Elizabeth Stuart Phelps. Besides this there will be musical numbers from Lila Willis, a double quartette from the Masurgia, solos from Benjamin Merrill and the first public production of The Boutonniere; or, The War of the Roses, an original comedy in three acts from the pens of Mrs. Charles A. Doremus and Cornelia Van Auken. The cast will include Mrs. Doremus, Edward Fales Coward, R. Fairfax Harrison and Lucy E. Coffey.

H. le Grand Cannon, Carroll Beckwith and William M. Chase, the well-known artists, are arranging a series of *tableaux vivants* to be given in the Assembly Rooms of the Metropolitan Opera House on April 7 and 8, for the benefit of the Seaside Home of St. George's Church. Among those who will take part are Miss Draper, Amy Roosevelt, Miss Hall, Miss Potter, Georgie Remsen, Miss Walker, Mrs. Richard Irvin, Miss Wright, Miss Reed, Kate Bulkley, Miss B. Bulkley, Fanny Tailer and Mrs. Eagleston.

At the last meeting of the League of Amateur Dramatic Societies it was decided to present The Pride of the Market at the Lexington Avenue Opera House on Wednesday, April 21. The cast will be taken from all of the societies belonging to the League, and Miss Hannah M. O'Keeffe will probably be seen in the leading role. The Booth Amateur Orchestron, under the management of Mr. Hanan, will furnish the music.

Owing to the engagement of Nellie Lingard, Emma Latham has kindly consented to recite "'Ostler Joe" at the performance of Our Boys by the Bulwer at the University Club Theatre on Friday evening, April 9.

The pupils of the New York School of Acting gave an entertainment at the rooms last evening. The plays were Cape Mail, Toodles and A Conjugal Lesson, besides which there were exhibitions of the various branches taught, including dancing, fencing, pantomime and recitation. Among those who took part were Laura Sedgwick, Mary Kimball, Sophie Oldmixon, Helen Davis, Robert Tabor, James Stevenson, John Harrison, Marie Wilson and Cora Maynard.

The performance of Our Boys by the Bulwer has been postponed from March 31 to Friday, April 9, when it will take place at the University Club Theatre.

The Greenwich Society is on the lookout for new rooms.

The Amaranth, of Brooklyn, will give a performance of May Blossom at the Academy of Music in that city on April 15. The play will be given under the direction of David Belasco.

The following officers were elected at the regular meeting of the Bulwer Dramatic Society last Friday evening. President, H. James Anderson; Vice-President, A. H. W. Ahrens; Treasurer, Raphael Trier; Recording Secretary, Ben. J. Kelley; Corresponding Secretary, James Abrams; Acting Manager, Roberto Deshon; Stage Manager, Thomas Platt; Business Manager, George W. Smith, and Editor, Maurice Eller.

Mrs. M. E. Butler, of the Bulwer, leaves for the South on Monday for her health. She will most probably return to the city in the Fall.

Instead of being members of the Amateur Opera company of Brooklyn, as has been incorrectly stated, most of the Philadelphia Church Choir company, now playing a professional engagement in The Mikado, at the Criterion Theatre, Brooklyn, belong to the Greenwich Amateur Opera company, and appeared in the first amateur production of the Mikado on Dec. 9.

The Philokalia, which signifies "Love of the Beautiful," is the title of a new social organization composed of many prominent people. Its object is mutual entertainment.

A Sensible Move.

Cincinnati Enquirer.

Fiske, of THE NEW YORK MIRROR, has recently started a sensible move for a little pleasure to the hospital inmates of New York City. He announces his intention to write pleasant paragraphs about the actresses who will turn over their floral tributes received to the care of the Ladies' Flower Mission for distribution among the weary sick, whose eyes will be made all the brighter, whose hearts will be rendered joyous, by the fragrance and beauty of the pretty blossoms. We wish him success in his efforts.

The Giddy Gusher.

If a sum of money couldn't turn the loudest-mouthed Knight of Labor into a arrogant aristocrat in no time, I should have a much more sincere admiration for the Order and its mission. But in my time I have seen horny-handed farmers boosted by spouting oil into the auriferous circles of city life. I have known humble toilers, with great theories for the elevation of wages, to become suddenly possessed of boodle, and in no one instance have I known the favored son of labor to stick with his class or use a dollar of his money to ameliorate the condition of his one-time associates.

The first use a hard-working man makes of his fortune is to buy his way into the society of the men he has abused during all his working life. The working girl who makes a fortunate marriage is the hardest of all mistresses. Heaven help the Biddy who engages as cook or housemaid with Mrs. Bridgetta le Duffy, who was cook and housemaid once herself. The knowledge of the hardships of a menial's life seems to make a cannon-ball of the servitor's heart when that servitor lands in the seat of master or mistress.

Would I think of appealing to any ex-servant who had struck luck to help a servant down on their luck? I guess not, but rather hunt up the most high-toned aristocrat in the land and get a more gracious response.

* * *

What an opportunity that defunct Mrs. Mary Bric-a-Brac Morgan had. She belonged to that overworked, ill-paid class, the schoolmarms. When vast wealth by fortune's freaks reached her dumpy hands, it never occurred to her to benefit her suffering sisters. Her heart did not turn with sympathy to the forlorn creatures toiling from year to year without pleasure or relaxation. She didn't remember her own tough lines when a little scholar took her pityingly home on a vacation, during which she caught on to the old man and his millions.

Far from it. The instant she laid hands on the Morgan millions she began buying $10,000 teapots and every old bit of valueless crockery any one with a Ready Liar chose to bring her. No big comfortable sea-side hotel arose beside the sounding ocean for the use of pale teachers during a limited escape from toil. No breezy Home was established among health-breathing hills where the weak lungs of worn-out women might take a new lease of hard life.

But any sharper could come along with a painted picture or a plaster pot and get the price of such an institution for the rubbish he carried in his hand.

* * *

I would rather go out of the world with the penalty of some crime, committed in a moment of passion, resting on me, than weighted by the responsibility of such a fortune wasted on teapots, and the awful record of lost opportunity that many a woman carries to the golden gate.

I can imagine Mrs. Mary Brickbat Morgan arriving before St. Peter and handing him her card. St. Peter knows all about the sale, had heard all about $18,000 sets of crockery that were never unpacked, and is thoroughly posted about his visitor.

"Ah, yes," he says. "Rich lady from New York. We have a few applicants from that class, and I have established a mode of treatment. Couldn't think of admitting you in the present case; but will give you another chance. You will return to earth, and be born in London next week of poor but honest parents. By a similar accident, such as the Morgan marriage, you will become rich and powerful. If you lead the same sort of life, and if you buy another peachblow vase, you will spend eternity keeping a sailors' boarding-house, with Lucrezia Borgia and Mother Mandelbaum, on the banks of the river Styx."

* * *

The sale of the Morgan mistakes brought out some very dreadful facts. When the record of her purchases and possessions reached the public, people held up their hands and exclaimed that such a strange life could be led by any one in their right mind. Most any one would have gambled that only in lunatic asylums could Mrs. Morgan be matched.

But the first day's sale showed the world that the owner of the peachblow vase was one of a class.

I went in one afternoon toward the close of the auction, and stood beside a heavy, masculine woman in deep black—a hard-featured, childless creature, whose broad acres embrace a whole township. She bought a picture for $16,000. And she has a hundred more that cost some such sum each. She's not an artistic-natured woman. The picture was not worth $16,000. She will never receive $16 worth of pleasure from it. She has little or no society; so it was to create no envy that she bought it. She didn't know herself why she did, save that it was a good way to spend money.

* * *

Just ask that woman to put up a Home for Poor Widows, that will cost $16,000, on one of her vacant lots, and see what you'd catch for your temerity. She would tell you, as she told a friend of mine who advised her to busy herself among the poor, when she was complaining of the dullness of life-

"I hate the poor. I was poor once myself, and know how nasty and unpleasant they are."

She bid in her $16,000 picture. She bid on a little 10x12 canvas ashigh as $1,800, and she walked out to her carriage wondering, I suppose, that it wasn't more interesting to live than she found it.

That sentence of St. Peter's will shake her up as a letter from young Bennett shakes up the *Herald*—clean to her basement.

* * *

When I saw that play, Over the Garden Wall, at Tony Pastor's, on its first production, I thought it was the blamedest rot ever written; but it seems to have taken on a deeper stage of decay. Probably seeing it at the big Opera House made its enormity more glaring. But it was positively painful to sit and see such people as George and Sophie Knight work like beavers to make such rubbish go.

It was in that same house that I saw Knight play with genuine genius the drama called Baron Rudolph, that Bronson Howard wrote. The piece was carelessly put together, and lacked the interest that author usually manages to endow his plays with; but Knight's character was charming, and charmingly he played it. I should think Mr. Howard might do a big thing for himself and Mr. Knight by rewriting it and taking those clever people over that infernal Garden Wall.

* * *

Mrs. Knight is the same laughing, dancing sprite she was ten years ago as Sophie Worrell. (That play has got her down to 125 pounds.) She is a splendid dancer, and her sweet, rich voice is one of the best on the dramatic stage. George Knight has talents of so many kinds he could jam his specialties and his wife's accomplishments into one of the popular comic operas and make a big go of it.

Bronson Howard could tinker that Baron Rudolph into the proper sort of shape to exhibit them in, and with the best wishes in the world for a pair of charming people, I advise them to do one thing or the other. Anything but worry through another season with that cussed Garden Wall. And when they leave the premises, please fire both the young men of their company as far over it as they can.

* * *

Any Englishman landing on our shores about the middle of last week and seeing America for the first time, will be found with Brother Low this morning engaging return passage, determined to escape from a land where there is no sun and where rain is continuous. I met a British gentleman the other day who had been in search of Indians and buffalo in Washington and Baltimore. He was thoroughly disgusted.

"I don't think there's a buffalo in the country, do you know? And I've been to the city where they come from," said he—"the City of Buffalo."

"They are not very plenty just now in the principal cities," I replied. "John Chamberlin, of Washington, and Tommy Boylan, of Baltimore, stew so many of 'em under the name of terrapin——"

"Really? And you know I suspected as much," interrupted my friend. "They undertook to tell me terrapin was a little beast like a turtle, but I saw quite too much of it, you know, to believe that. I'm glad you set me right. What did you call the names of those large consumers?"

"Boylan and Chamberlin."

"Thank you, thank you! I promised a friend to jot down my impressions of this country for 'is paper."

And by this time the dear soul has the information on sea that under the name of terrapin the Yankees are consuming all the buffalo, and that my beloved comrades, John Chamberlin and Tommy Boylan, are the chief desperadoes who are desolating our cities of their principal game.

I don't believe an American ever landed in London so intensely ignorant of his surroundings as many an Englishman does here.

* * *

I can't think it's a good move for Dixey to go across this Summer. The only American comedian who ever succeeded in London is Clarke, and he is the British article—hard, mechanical, unfunny, a maker of mugs, a puller of faces.

Johnny Toole is a very charming fellow, but he will never cease to remember that he was a dismal failure in America. And his opinion of a Yankee comedian has great weight in important places.

Mr. Irving was very sore over Dixey's imitation of him.

At a supper one evening Nat Goodwin delighted him with imitations of several actors, but on no account would he mimic his host.

"Don't leave the table," said I, "it you don't give him a taste of the behavior of his legs. He may stand the 'havior of his visage."

"I won't chance it," said Nat. "No man likes himself when he sees himself in another man."

And Nat was very clever in his decision. When Irving saw himself in Dixey he was not pleased with either of the gentlemen.

* * *

The great success of "It's English, You Know," can hardly be repeated in London. I'd like to know what we'd do with a Londoner who came here and got up on his hind legs to warble about our infirmities and ridicule our mannerisms. It's a pity Mr. Dixey runs the risk of stultifying his well asserted position, and dimming his tremendous record with the slimmest sort of shadow. He ought to go direct from this phenomenal success to the pining places waiting all over the country. The longer he is a star in this country the more he will shine in the solar system of London.

An if—there's always an if—the English won't 'ave 'im, you know, there will always be that tack to hang a doubt upon for the envious, who even now "can't quite see how Dixey has done it."

* * *

They are a darling crop of boys—Nat and Harry and Francis. I'd like to see the trio planted together and a man big enough to write a play to fit 'em all out with equal chances. It would be safe to bet they could run it twenty-five years. In 1910, on a front seat, who would come up smiling any oftener than your

GIDDY GUSHER.

Theatricals at Sea.

Sea voyages, when they last longer than a very few days, are apt to become monotonous, not to say dull. After deck quoits have lost their zest and ship billiards their savor, what is there left but scandal and tobacco, which last solace, being taboo to the ruling sex, is only half a resource. If the vessel be big enough and the captain a man of taste, theatricals are often resorted to as a means of killing time, and on board the P. and O. steamship *Khedive* outward bound to Australia, the drama was extensively patronized in calm weather. On one occesion that the writer remembers, being in the Mediterranean Sea, and the weather being fine, the order was given to rig the theatre, and in the waist on the port side a very neat little stage was set up, with an awning spread over all to keep out the damp dew and the smut from the funnel. Half a dozen quartermaster's lanterns served for footlights and two spare signal lamps did duty as border rows and general illuminators. Flags of different nations decorated the proscenium, and a pretty set of winged drops, painted by a handy steward who had once been a "slosher" in a Liverpool theatre, served for scenery. Written playbills announced that "The Theatre Royal, Khedive, would open for the season on Monday evening, Sept. 1, 18—, under distinguished patronage, with the charming comedy, A Happy Pair, after which an olio consisting of songs, recitations and dancing, by the company. Curtain to rise at eight precisely. Carriages may be ordered at 10:30."

The curtain rose on the Happy Pair seated at breakfast. All went well. Miss —— displayed great domestic talent and a ravishing toilette, and Mr. ——, in a suit of shepherd's plaid dittos, was quite the juvenile leading man. But, alas! as the tempers of the Happy Pair began to rise, so did the wind. As the interest of the scene increased, so did the swell of the ocean. When Mrs. Honeyton began to pitch into her husband the ship began to pitch also, and when Mr. Honeyton rolled his cigarette in cool defiance, the *Khedive* rolled in sympathy. A matrimonial squabble is hard to keep up when the squablers find it hard to keep upon their feet, and to give the proper turn to a sharp retort is anything but easy when the stomach turns too. So after a somewhat extraordinary dialogue, diversified by a series of tacks to windward and rolls to leeward, rather puzzling when looked upon as stage business, where the Happy Pair make up their differences and embrace, a sudden combination of pitch, roll and wallow was too much for the loving couple, and their reconciliation was rudely interrupted by the necessity of each suddenly retiring, one to starboard and the other to port, while the curtain came down on an explosion and frantic calls of "Steward!" The olio, after a short interval, began with the song, "A Life on the Ocean Wave," by a celebrated baritone, who, the weather being by this time pretty rough, was fain to have a couple of quartermasters to keep him from tumbling on his nose during his vocal efforts. He began bravely, thus:

A life on the ocean wave,
A home on the rolling deep—(Ugh!)
Where the heaving—(Oh, lord!)—billows rave,
And the w—w—w—(waugh!)

Further the deponent heard not, for the ocean wave claimed its victim, who retired to his bunk and brandy. The next number on the programme was a comic recitation, and comical it was, in grimaces at least. Such faces as that poor victim pulled in his frantic efforts to "beguile the thing he was by seeming otherwise." At last outraged nature could endure no more and the point was lost in a volcanic eruption which brought the opening night of the Theatre Royal, Khedive, to an uproarious close, for the rest of the entertainment was postponed to a future date, "wind and weather permitting."

Marjorie.

TOLD BY A CHORUS-GIRL.

There isn't a girl in all the world
Whose heart at somebody's name don't thrill.
Ah! show me a man who would if he could
Give up for love what a woman will!

She was modest then, and she hated tights,
Though her lovely figure was all her own.
She stood with me for a hundred nights
Where the music clashed and the calciums shone.
She shook at the sight of an opera-glass,
And stood far back, half hidden by me;
But the manager soon put a stop to that,
For she was attractive—don't you see?

Her eyes were as blue as the bluest sky,
Like sapphires lit by an inward flame;
Her hands and feet—well, they made *me* sigh,
And I hid my own in a kind of shame.
Her beautiful hair was short and black,
Curled round her head like a dainty crown,
And her figure—well, I have heard it said
That men went mad, and she "took the town."

But never a man did she notice then,
For every night she went home with me.
Of all the throngs of admiring men
Not one did Marjorie seem to see.
Her talk was all of her mother then,
Of her love for her, of her hopes and fears—
Of the day-dreams filling her virgin breast,
To blossom in future years.

But what can a beautiful woman do?
Let her set her face 'gainst the shame and sin
There comes the time and there comes the man.
The sense goes out and the love comes in.
We do not reason, we only love,
I think it's reason we mostly lack—
God help the woman who has a heart
When the wolves are on her track!

He came at last, and I saw the change.
Her temples flushed with an alien flame;
She felt the passion so sweet and strange,
Aye, even before she knew his name.
And soon I saw by her radiant face
While smiling over the footlights' glare,
That what I dreaded had taken place,
And that *he* was sitting there!

It's the same old story—her love was blind;
She went the road so many go.
You men are wicked to womankind!
Excuse me, sir, but I think it's so.
He might have told her—indeed he might.
But, no! that wasn't at all his plan.
Why didn't he marry her, did you say?
Why, he was a married man!

It didn't last—ah, it never does,
For he grew weary and she grew sad,
And when she heard of her mother's death,
They tell me, sir, she went on like mad.
She clung to him in her wild despair,
For he was all that she had to love.
He cast her off—he'll be punished yet,
As sure as the heavens above.

* * * * * * * *

Dead, did you say? Did Marjorie die?
They thought she would, but she didn't—no!
Why, there she stands; just cast your eye
In front of the foremost row!
She bows to the boxes' wild applause,
To the roses intertwined;
A smile on her face, but in her heart
A hate for all mankind!

There isn't a girl in all the world
Whose heart at somebody's name don't thrill.
Ah! show me a man who would if he could
Give up for love what a woman will!

—EDWARD E. KIDDER.

Professional Doings.

—Patti Rosa will close her season at the end of May.

—Walter Hampshire, the tenor, will shortly return to America.

—Mary Myers has become a member of Fred. Bryton's company.

—Emma Nevada will probably go to Europe about the middle of May.

—Branch O'Brien has been engaged as advance agent of Helene Adell.

—May Blossom will be the attraction at the Windsor Theatre next week.

—The Kiralfys take their Black Crook company to Europe for the Summer.

—The Cincinnati May Music Festival opens on May 18 and closes on the 22d.

—On May 11 T. C. Faulkner will have a benefit at the Brooklyn Athenæum.

—Mrs. Sheppard, costumer of Carte's and Stetson's Mikado companies, is at liberty.

—Next week J. K. Emmet goes under the management of his son, J. K. Emmet, Jr.

—Summer dates are open to first-class attractions at the Princess Opera House, Winnipeg.

—George June is for the present doing the advance work for the Juvenile Mikado company.

—Edward Wodiska is meeting with success on his tour with a legitimate repertoire in the West.

—Al. Lipman has been engaged as leading support to Lillian Spencer in place of Mr. McIntosh.

—Sellers and Chapman's Blackmail company will close its season in Philadelphia on Saturday night.

—Summer dates are open for good attractions at the Princess Opera House, Winnipeg, Manitoba.

—Jay Rial has left San Francisco for the East.

—Golden's farce-comedy, A Barber's Scrape, is a failure in Chicago.

—W. S. Daboll and Jennie Weathersby have been engaged to appear in Erminie at the Casino.

—H. B. Bell and Katie Gilbert leave the Two Nights in Rome company at New Haven on April 3.

—Rose Osborne will play the leading role in The Long Strike under the management of S. H. Cohen.

—Robert McWade has closed his season owing to poor business and managers cancelling dates.

—Wade and Mack, the acrobatic dancers in Evangeline, have been re-engaged by Rice for next season.

—Dan Sully has entered suit against the Cincinnati Law and Order League, laying damages at $1,000

—Jennie Williams has been engaged for the soubrette role in Den Thompson's new comedy, The Homestead.

—The new Music Hall at Wiscasset, Me., is open for bookings. It is on the first floor and has a commodious stage.

—Frank L. Yerance has severed his connection with the Yerance-Lee company and is now managing Paddy Ryan.

—Emily Maynard is playing her sixth month as Mrs. Dick in Young Mrs. Winthrop. She is disengaged for next season.

—Sam Hemple, the popular Philadelphia comedian, will play a company all Summer in the small towns of Pennsylvania.

—Jacques Martin, of the Prisoner for Life company, received a hearty welcome home from friends in the city this week.

—Quite a number of the big melodramas that are beginning to fray at the edges will be jobbed out to the dime museums next season.

—Harry Brown will probably be secured for the burlesque company which Sam Fort is now organizing for a Summer season in Baltimore.

—W. S. Daboll, late of the Salsbury Troubadours, and Jennie Weathersby have been engaged for the Casino and will make their first appearance in Erminie.

—Marion Elmore, Minnie Welsh and George Boniface, Jr., have been engaged for The Tin Soldier, which begins a season at the Standard Theatre on May 3.

—Wood, Beasley and the Weston Brothers have organized a minstrel company under the management of Max Clayton, and will open in Philadelphia on April 12.

—Zozo has just closed a three weeks' run in Chicago and made a return date for three weeks in June. Its manager has also secured the Fair date in September.

—Edwin H. Low, of the Uptown Steamship Office, has booked W. J. Gilmore, of the New Central Theatre, Philadelphia, and the Cragg Family, on the *America*, June 9.

—J. P. Howe, lessee and manager of the Newmarket Theatre, Portland, Ore., writes THE MIRROR that Harry Smart has no managerial connection with his house.

—The Dalys, with their Vacation skit, revisit San Francisco in October. W. J. Chappelle, who has been with the company four seasons, will again go in advance.

—A well-known law firm has been engaged to protect Walter Reynolds play, A Mother's Sin, in this country during that gentleman's absence on a professional tour abroad.

—Kohl and Middleton, of Chicago, have secured a lease on the Vine Street Museum, Cincinnati, which has been closed for several months, and will reopen it on April 5.

—Joseph Mealey, character and singing comedian, is in his third month with the Little Tycoon company, and is now appearing in the part of Teddy at the Standard Theatre.

—Sol Smith Russell's new comedy for next season is entitled Pa. It is in four acts, and the author is C. W. Walters, of Philadelphia. Mr. Russell has great faith in the play.

—F. F. Proctor, of the firm of Jacobs and Proctor, has leased Roberts' Opera House, Hartford, Ct., and takes possession in July. He will play attractions at reduced prices.

—Tony Hart's new topical song "'Twill All Come Out in the Wash," is making a hit everywhere. Blake and Co., the Boston publishers, make special terms to the profession.

—C. C. McCarty is playing One of the Bravest to good business at fire-company benefits in New England. A season of four weeks at Niblo's Garden will open on June 7.

—The Merchants' Hotel at Allentown, Pa., is the headquarters of the visiting profession. It is within less than two blocks of both theatres, and gives special rates to theatrical companies.

—Friederich Mitterwurzer closed his season at the Thalia Theatre last evening. Rain severely interfered with business the past four nights. He will most probably leave for Europe on Saturday.

—On May 1, Sosman and Landis, the Chicago scenic firm, take possession of their new studio, which they claim to be the largest in the world. Their scenery is now in use in over 700 theatres.

—John H. Russell, who has engineered We, Us & Co., Crazy Patch and The Tin Soldier into success, has arranged with Sydney Rosenfeld to construct for him next season a musical farce-comedy.

—A new lessee has taken hold of the Princess Theatre, Winnipeg, Manitoba, but C. W. Sharp is retained as manager. The latter is negotiating with Denman Thompson for a Spring season.

—The Only a Farmer's Daughter company will dedicate a new opera house at Camden, S. C., on April 1, and on the following night will appear at a benefit for Manager Eugene Cramer at Columbia.

—Sosman and Landis, the Chicago scenic firm, have been running their full midsummer force of painters all Winter, and there is no let-up in the orders for new scenery from all quarters of the Union.

—Arthur Rehan's company will play Nancy & Co. next season through the country. The sumptuous accessories carried by Mr. Rehan will afford a setting consistent with the work of a first-class company.

—John W. Dunne, manager of Patti Rosa, indignantly denies the statement that his star was recently married in Chippewa Falls, Wis., to Elias Lipsis. He adds that Lipsis has been dead eight or nine years, and that the rumor was started by some malicious person.

—Dixey, it is stated, will [illegible] ($1,500) a week during his [illegible] Gaiety Theatre, London.

—The Nelson Family, [illegible] the T. P. W. Minstrels, are [illegible] cus in the City of Mexico.

—It is reported that Catherine Lewis [illegible] under the management of Spencer Cone light comedies next season.

—A more than usually large number of [illegible] ing attractions are booked at Haltine, N. Y., for the Spring and Summer.

—Having closed her season with A Pair Match, Jennie Yeamans will [illegible] for the Spring and Summer.

—Edward Sothern's Whose Are They? is shortly to be produced in Chicago by the Frohman Engaged company.

—G. Warren White, a veteran minstrel of the forties, died in Somerville, Mass., last week, at the age of seventy.

—William Hollest, assistant treasurer of the Windsor Theatre, died of pneumonia at his home in this city last Saturday.

—A moral elevation society in Des Moines, Iowa, is directing its efforts toward the suppression of "loud" theatrical printing.

—Pyke's Opera company temporarily closed in St. Louis last week. A local paper advanced railroad fares to Kansas City.

—Maplesons opera season in San Francisco has so far been non-paying. Salaries are in arrears, and Signor De Anna has resigned.

—Charles H. Hicks will have the management of Boyd, Macauley's company in May Blossom. He is now [illegible]

—Harry Aveling was discharged from Ward's company in Troy on Monday. Mittens Willett, his wife, will remain with the organization.

—William S. Harkins has received a good offer for next season, signed [illegible] from Jefferys Lewis, who wishes to [illegible] for leading business.

—D. B. Sheehan has completed a large compilation of James O'Neill as he appears in the scene of Monte Cristo.

—Tony Hart will open at the Theatre next week in his Tony [illegible] advance sale is said to be the largest in the history of the house.

—Katie Putnam's new play [illegible] was presented at St. Louis on Monday. It is by C. T. Dazey, and serves to display the star's protean abilities.

—Meeds and Conners are having the Central Hall into a concert garden to be called "The Regent," and have given notice of building a theatre on the premises.

—Marshall P. Wilder's benefit [illegible] on April 18, at the Madison Square [illegible] will begin at 2:30 P. M., and will be under the personal direction of Wilder himself.

—Hugh Farrar McDermott, [illegible] of Jersey City, has written a farce-comedy in three acts, entitled The Bogus Marriage Bureau, which is now in the hands of E. E. Rice for perusal.

—George Richards and wife, Maud Harwin, have been engaged to play [illegible] and Belle next season in the [illegible] W. A. Mestayer. Mr. Richards was [illegible] with Myra Goodwin as Mikado.

—William Henderson, a brother of Chicago manager, has been [illegible] manager of the Eagan's company. [illegible] Rockwood leaves for Chicago to [illegible] the general management of the [illegible]

—Mlle. Catherine Hamel, [illegible] troupe of performing [illegible] and dogs, is open for engagements. [illegible] time Mlle. Nelson's performances [illegible] of the leading attractions on the [illegible] stage.

—Baker and Farron are about the "church tours" in existence, and [illegible] last fifteen years have visited every [illegible] corner of the globe where the English [illegible] is spoken. At the close of this season they separate.

—"Miss Modjeska opens her Fifth [illegible] under her own management at the [illegible] Square Theatre on Oct. 26 for a season of six weeks," said Dan Frohman, in conversation with a representative of THE MIRROR. "She will surround herself with a company of prominent and capable people, and will not [illegible] only assume the leading role. In fact, she will really have a stock company of which she will be the leading lady. During her season at this house she will produce Dorothy, a play by Mr. Phillips, and another new play by Frank [illegible] —by M. Bronson. Both plays will be superbly and costumed most elegantly. From the Union Square Miss Modjeska goes to Boston for four weeks."

—By arrangements made with George C. Brotherton, whose lease of the house would have closed May 1, Alex. Comstock will assume the management of the Comedy Theatre after Saturday night, and will present next week a specialty entertainment, among the people engaged being the Muldoon [illegible] song birds; Billy Carroll, Tim Murphy, the Jeromes, Nellie Parker and others. Dan Kelly's Corner Grocery will next be seen for one week. Mr. Comstock has also arranged with the Gilseys to take the management of the house after the expiration of Mr. Brotherton's lease, and will make the theatre a combination house for light entertainments of the minstrel, variety and farce order.

—Barney McAuley died on Sunday night in St. Vincent's Hospital. The deceased was born in New York, Sept. 10, 1837. He first appeared as an amateur in Buffalo, N. Y., in January, 1853, as Granby, in The Rent Day. He made his professional debut at the Metropolitan Theatre, in the same city, April 12, 1853, playing a minor part in Don Cæsar de Bazan. He first became prominent professionally in this city in 1864 as principal support to the late Matilda Heron. During the season of 1864-5 he was leading man at the old Pike Opera House, Cincinnati. He managed Wood's Theatre in the same city from the Fall of 1868 until the Spring of 1873. He is said to have realized over $100,000 during his career at that theatre. In 1873 he built Macauley's Theatre, Louisville, which, however, proved a disastrous venture. He opened Robinson's Opera House, Cincinnati, in September, 1877, with [illegible] only stock company in the city. [illegible] bad business brought the season to a premature close. Since then he has been starring on the 'road in A Messenger from Jarvis Section and The Jerseyman. [illegible] ness lately had left him in an [illegible] condition. The funeral takes place [illegible]

PROVINCIAL.

BOSTON.

H. B. Maho's Comic Opera appeared during the second week of its stay at the Bijou Theatre in a really brilliant presentation of The Mikado. An injunction having been granted against them on Saturday, two grand pianos were substituted for an orchestra, and Business Manager E. H. Hastings wielded the baton. I sat through the performance Monday evening, and despite many shortcomings in many features of the production, I enjoyed the opera more than ever before. The reason of this was that it was sung finely throughout by the two principals, Tellula Evans as Yum-Yum, and C. J. Campbell as Nanki-Poo, the latter realizing the possibilities of the role as they have never before been realized in Boston, or, for that matter, by either the Miner or Duff cos. in New York, both in acting and singing. Miss Evans' graceful manners and pretty ways enabled her to realize the character splendidly, while her fine voice made the musical numbers decidedly enjoyable. The Ko-Ko of Kirtland Calhoun was very diverting, no more clownish than the character usually is made, with a mase up like a Japanese demon. The Mikado of L. W. Raymond was thoroughly respectable both in voice and acting. Alice May's Katisha was positively brilliant in acting but a severe cold prevented the voice from being equal. N. Webster's deep voice and reserved manner made an impressive Poo-Bah, and H. L. Rattenberry's Pish-Tush deserves a word of praise. Julia Ernest as Pitti-Sing made a dismal failure, and Eugenie Nicholson made the mistake of endeavoring to make her character too important and altogether too frisky. But the presentation as a whole was a fine one, and I should like to hear and see the co. with good scenic and orchestral effects. But there is one thing to be said—piano accompaniments forces people to sing if they can; and as a consequence the opera was sung splendidly.

Alone in London occupied the stage of the Park Theatre during the week on a return engagement.

The Black Hussar pleased good-sized audiences during its second week at the Boston Theatre.

The Mikado reached its 161st consecutive performance at the Hollis Street Theatre on Saturday night, when it yielded up the ghost in presence of a good-sized house. The business was very good during the week, the Wednesday afternoon house being one of the largest of the season.

Diplomacy had distinguished audiences during its second week at the Boston Museum. I went in again one evening to see a part of the play, and during the latter part of the second act was impressed particularly with the scene between Henry Beauclere (Charles Barron), Julian (J. B. Mason) and Count Orloff (Charles Kent). I do not know when I have seen three characters better or more evenly sustained by any co. playing in Boston. And that German accent of Alfred Hudson was simply superb.

Haverly's Minstrels occupied the stage of the Globe Theatre during the week.

Ethel Tucker appeared in The Two Orphans and East Lynne during the week at the Windsor.

The Kiralfy-Searley co. appeared to packed houses at the Howard Athenæum.

Rejoice: The following is respectfully submitted to Manager Stetson as an ideal cast of The Mikado at a Summer resort: Mikado, L. W. Raymond; Nanki-Poo, C. J. Campbell; Ko-Ko, Roland Reed; Pish-Tush, Signor Brocolini; Pooh-Tush, George Olmi; Yum-Yum, Tellula Evans; Pitti-Sing, Hattie Delaro; Peep-Bo, Edith Jennings; Katisha, Alice May. These comprise the best people who have been seen in their parts in Boston, or in the Duff or Miner cos.—Those who witnessed the recent terrible performances of the Alfa Norman co. in The Enchantress and The Bohemian Girl at the Bijou Theatre here will appreciate the rather stinging wit of the following from last week's *Beacon*: "The Alfa Norman company has been enjoined, at Mr. Stetson's instance, from doing The Mikado, for which many an audience has reason to be thankful."—J. F. Burrill, the business manager of the Mahn Opera co., was greeted by his former friends heartily during the past fortnight, and made hosts of new ones. He is a gentleman it is a pleasure to meet, and, while disciplining his duties rigidly, never forgets the courtesies of life. He worked hard to make the season a success. His assistant, Walter S. Berry, made many friends also.—Prince Karl, a new play, written by A. C. Gunter for Richard Mansfield, will follow *A Parisian Romance* at the Boston Museum.—One of the largest and most fashionable audiences ever assembled in the Boston Museum, despite the stormy evening, was that on Saturday at Annie Clarke's benefit. She played Lady Gay Spanker in London Assurance, and Nancy Sykes in Oliver Twist, and played them both superbly. At the close of the first play, while literally loaded with flowers, she advanced to the footlights and said, "I cannot allow this occasion to pass without expressing how deeply I feel in parting from an audience and theatre I have known all my life. I was five years old when I made my appearance here, whose all the joys and sorrows of my theatrical life have been passed, and all my professional friends made. Among these are my manager, Mr. Field [applause], my associates in the theatre, one and all, who have so kindly given me encouragement to persevere in the struggle for success. Among the first to aid me by advice and counsel was one whom no one will forget and whom everyone delights to honor, William Warren. [Applause.] To the gentlemen of the press I acknowledge my great debt for their kindly notice and for their withholding, I fear, much well-deserved criticism. But to the Boston public I owe the most; to their kindness and indulgence I am forever bound. I have endeavored to pay this kindness with hard and constant labor and a heartfelt desire to do my best. Now that I do not feel the necessity of continued labor, I am to retire from my old home. I hope, however, at no distant day to appear again before you to whom I am bound by every sentiment of friendship, loyalty and affection. [Long-continued applause.]—Flora Barry, the Katisha at the Hollis Street Theatre for so long a time, gave a reception to her associates in The Mikado on Friday at her residence on Chamber street.—The *Sunday Times* pleases to remark that "THE NEW YORK MIRROR is one of the best dramatic papers that the Metropolis can boast of."—It is at last definitely settled that Charles Kent will retire from the Boston Museum at the close of the season and star next season in the Irving version of The Lyons Mail. If he is as successful pecuniarily as artistically, he has an assured future.—Mary Beebe is at the Adams House.—Miss. French-Madi is at the Parker House.—Samuel Grau, manager of Judic, is at the Adams House, where Frank Farrell, her advance agent, is lying quite seriously ill.

PHILADELPHIA.

With but few exceptions, the theatres have suffered pecuniarily during the past week. Lent and too much comedy have been the sufficient causes.

Roland Reed appeared at the Walnut Street Theatre and met with fair success. I notice that his play, Humbug, is much better liked by his audiences than by the critics. Compared with most of the so-called comedies of the day this work is a gem. In the first place, it has a clearly defined and thoroughly legitimate plot; its situations and developments are the result of natural evolution, and it contains very little of the element of improbability. The dialogue is bright and witty and there is no horse-play. Mr. Reed's performance is very entertaining, and would be entitled to the highest praise were it a little more even. In the first act his resemblance to another well-known comedian is quite marked, and the imitation, if such it be, is no improvement upon Mr. Reed's individuality. During the progress of the play this manner entirely disappears, and we have at last the opportunity of seeing him at his best. Madge Carr is quite effective as the aristocratic Mrs. Ponsby, and keeps the part life-like and free from extravagance either in speech or action. Emily Kean as Nettie Shaw is very pleasing being bright, girlish and mirthful without even playing the hoyden. She affords Mr. Reed most capable and effective support in his pocket edition of The Mikado, which, by the way, is a charming interpolation and makes us eager to see Mr. Reed in his famous role of Ko-Ko, which we now feel sure he can sing as well as act. The rest of the co. rendered good support. This week Blackmail; April 5 Lydia Thompson.

At the Chestnut Street Opera House Nat C. Goodwin's Skating Rink played to much lighter business than upon its previous visit. Nat is a very funny man and cannot help being vastly amusing in anything he does; but he strains the patience of the public severely by presenting such a remarkably dizzy play. His friends among whom I venture to enroll myself, are delighted to know that the next season has something better in store for him and for them. William Gillette follows with The Private Secretary, and 5th, Dion Boucicault in The Jilt.

Rosina Vokes and her London Comedy co. have made a pronounced success at the Chestnut Street Theatre. Standing room only has been the nightly greeting, and every performance has received the most unqualified expressions of approval. Such neat, quiet and refined comedy we have rarely witnessed. Rosina Vokes is charming. She is graceful and willowy, agile and delicate. Her voice is soft and tuneful, and glides easily into sweetly natural and captivating inflections. Her face is a mental mirror, her performance needs no interpreter, and in everything she does, speech, action or dress, her art is thoroughly concealed. Miss Chester, whose beauty is of the most refined type, is easy, ladylike and pleasing, and Brandon Thomas, Weedon Grossmith and W. G. Elliott are versatile, quiet and elegant. In fact the entire co. is distinguished by its thoroughly well-bred air, so markedly in contrast with the oftimes loud, noisy and vulgar bearing of the average American comedian, whose humor is apt to be of the broadest sort. Of the plays presented, the comedietta, The Milliner's Bill, was received with the most favor, but The Pantomime Rehearsal displayed the co. and its methods to perfection, being full of humor in line and action, and was performed with that happy self-unconsciousness that made it wonderfully real. This week Mlle. Aimee in Mam'selle, and 5th occurs the first production of Herne's Minute Men, for which elaborate preparations are being made, and which has received much commendation from those who have had a peep at the manuscript.

At the Temple Theatre the original Little Tycoon co. has finished its labors, and departed for the metropolis. The new co. is ready and anxious to continue the great success, and the opera will doubtless run until the house closes. The incoming co. contains much excellent material, and should meet with success, although it will be difficult to win favor from a public that has formed prior attachments.

The Mikado has finished its run at McCaull's Opera House, and now gives place to Don Cæsar. The composer of this opera is Herr Rudolph Dellinger, director of the Carl Schultz Theatre of Hamburg. The theme is the same used in Maritana. The libretto has been translated by W. Von Sachs, Jr. I will say nothing of the nature or merits of the work until I have heard it. The scenery has been painted expressly for this work by W. H. Day, and no doubt will be very handsome.

At the Arch Street Theatre The Tin Soldier has filled its return date with satisfactory results. The play continues to be received with favor, but is neither better nor worse than when I last saw it. It suits the popular fancy and fears no criticism.

Denman Thompson produced Joshua Whitcomb at the National Theatre, with moderately good returns. It is only necessary to say that the co. was good, and the play, as usual, was received with favor. This week A Midnight Marriage; April 5, Storm-Beaten.

At the New Central Theatre Hallen and Hart's Ideals filled their return engagement. The business showed some injurious effects of the Lenten season. The performance as a whole was highly creditable. Fred Hallen and Enid Hart gave us a change of act, which was not in any respect an improvement, and did neither of them justice. Change once more. James McAvoy and George Hallen gave a very clever parody upon the Three Little Maids; Joe Hart had a budget of new and mirth-provoking stories and several new songs; John and James Russell were very clever in their female impersonations, and Frank Bush caught on splendidly. This week Hyde and Behman's Star Specialty co.

Gleanings: The new drama, His Sin, has been well received at Forepaugh's Theatre.—Kellar is meeting with success at the Arch Street Opera House. His performances are both entertaining and marvellous. P. C. Shortis, the banjoist, who assists at these entertainments, is a performer of rare merit. His playing is artistic and his execution remarkably clean and delicate.—The Eleventh Street Opera House presents a strong bill and, as usual, affords an opportunity for an enjoyable, mirthful evening.—Lilli Lehman, the German prima donna, assisted by Franz Rummel, pianist, and Ovide Musin, violinist, gave two entertainments at the Academy of Music during the past week, which were advertised as "Concerts Artistiques." In spite of the title they were very good. Miss Lehman is a vocalist of superior ability, and the rendition of her German songs proved her claim to the name of artist. They were all exquisitely sung, but in her more florid selections she was not so successful. The violin playing of Musin deserves the highest praise, being marked by breadth, purity of tone and execution. Mr. Rummel proved an excellent performer and worthy of the comb. The attendance was lamentably small. The fact is that concerts, especially without orchestra, are not popular in this city.—The Japanese Village now on exhibition at Horticultural Hall affords a most interesting and instructive entertainment. The various industries represented are so novel in their character and so beautiful in their results that they are worthy of the closest attention. The effect of this exhibit will be not only the momentary gratification of curiosity, but the abiding desire to know more about a people possessing so much skill and artistic knowledge. The entertainment is unique and satisfactory, and will repay one for many visits.—On Wednesday, 24th a meeting was held at the office of the Mayor to further the benefit in aid of the McCullough Monument Fund. The Mayor presided and committees were appointed to complete arrangements for the performance to be given at the Academy of Music 13th.—Sam Hemple, the veteran actor, starts out through Pennsylvania this week with a comedy co. Gus Pennoyer has done his booking.

CINCINNATI.

The feature of the week in Cincinnati was the splendid production at Heuck's of the Kiralfy Brothers' spectacle, The Ratcatcher, with Hutert Wilke in the title role. The stage at this house is admirably adapted for productions of a spectacular nature, and the receipts of the week in all probability aggregated between seven and eight thousand dollars. The ballet, under the leadership of Mlle. De la Brujere, was above the average. This week, the juvenile Mikado co. followed 5th by the German Opera co. in The Queen of Sheba. Mlle. Rhea, 12th; Murray and Murphy, 18th.

Salvini's engagement, which closed March 27 at the Grand, was singularly unsuccessful from a financial point of view. The non-success of so brilliant an artist as Salvini can be clearly ascribed to the increase over the regular tariff for admission. During the off nights, with young Salvini and Viola Allen in Romeo and Juliet as the attraction, the entire audience did not exceed one hundred people, and of that number fully twenty-five per cent were "on the list" of the house. This week, Rosina Vokes in an extensive repertoire, followed 5th by J. K. Emmet. McCaull's Mikado co. 12th; Lydia Thompson troupe, 19th; Zozo, the Magic Queen, 26th.

Clever Sol Smith Russell closed his second engagement of the season at Havlin's March 27, presenting Felix McKusick during the entire week. The star's work is earnest enough to redeem an even worse skit than Felix McKusick, and his support by Miriam O'Leary in the leading soubrette role was one of the best things of the season. This week, Ezra Kendall in A Pair of Kids, followed 5th by Rose Coghlan; The Wages of Sin, 12th; John A. Stevens, 19th; Katie Putnam, 26th.

The Home Minstrels at the People's last week managed to "catch on," their performance being an even and attractive one throughout. The party includes some excellent material, notably Peasley and Fitzgerald. Lang's Comedy co. this week; Frank Frayne, 12th; Reilly and Wood's Comedy co. 13th.

Observations: The seventh Cincinnati Musical Festival begins May 18 and will close 23d.—Dan Sully, of Corner Grocery fame, and Harry Brooks, of the Peck's Bad Boy comb., waived examination in the Police Court 2nd, and were bound over to the Grand Jury, bond being given for $300 in each case. Messrs. Sully and Brooks in turn brought suit *versus* the officials of the League for damages to the extent of $1,000. Two of the local journals who have been prominent in their indiscriminate attacks upon the managers have evidently changed their base of operations and are now content to wage war solely on the concert saloons and similar dives.—Manager Gabriel's benefit at the Vine Street Opera House during the week was very largely attended, the programme being especially attractive.—Harris' Vine Street Museum, which has remained closed for several months, was leased, 29th, to Messrs. Kohl and Middleton, of Chicago, well known as museum managers, and the resort will be reopened under their management on April 5.—George June is doing the advance work for the Juvenile Mikado party.—Alice Hunt, of this city, joined Robert McWade's co. at Columbus, 22d, and Ida Tracy, another Cincinnati artiste, joined Alice Harrison's Hot Water comb. during the week.—Salvini occupied the manager's box at Heuck's, 21st, and enjoyed the Kiralfy Brothers' Ratcatcher.—Sol Smith Russell, the comedian, and Messrs Peasley and Fitzgerald, of the Home Minstrels, are the latest victims whose arrest is chronicled at the instance of the Law and Order League.—The Juvenile Mikado co., it is claimed, contains some precocious artists.—Henry Chanfrau; who presented Kit at Havlin's 28th, models his performance entirely after that of his father.—Alice Harrison, Sol Smith Russell and Ezra Kendall have all played return engagements at Havlin's this season.—Manager Harris' attraction at the Museum past week consisted of Helene Adell in Moths, and Forget-Me-Not.—Manager George Lederer, of the Alice Harrison Hot Water co., promises to give a Summer season at one of the local hill-top resorts.—The bookings at Harris' Museum includes the Hoop of Gold co., April 4; Richardson's Comedy co., 11th; Burr Oaks, 18th; Ethel Tucker, 25th; and John Dillon May 2.—Manager Hubert Heuck is slowly convalescing from his recent and severe illness.—The Exposition, which is now an assured fact, will be in the nature of a bonanza to the September theatrical attractions.—The prominent soloists of the May Festivals will be Candidus, Whitney, and the Misses Lehman and Cranch.

NEW ORLEANS.

At the St. Charles last week, the Star Dramatic co. produced The Romance of a Poor Young Man to crowded houses nightly. The co. were each and every one excellent, and the production was considered to be the best thus far. When Mr. Bidwell first engaged his stock co. which, by the way, comprises some of the best material on the American stage, it was predicted—more so by Northern managers—that the project would result in a dismal failure. Thus far the co. has made a barrel of money, and Mr. Bidwell informed me the other night that hereafter he will have a stock company every season. The one he has at present is expensive, but as the people of this town appreciate good performances it is profitable to pay big money and have a drawing co. Sunday night the co. presented Ticket-of-Leave Man which was done to perfection.

Minnie Maddern did a fair business last week at the Academy of Music. The play was too much for her and the public did not care to see it. Sunday night Barlow, Wilson and Rankin's Minstrels, without Barlow, opened to a packed house. The co. gave a good show.

Since Rhea closed engagement at the Grand the house has been closed for want of good attractions coming South. The Star Dramatic co. will occupy it this week and will produce The Corsican Brothers under the supervision of Barton Hill. I am told that it is going to be a grand representation. The John T. Hinds co. appeared in Bells o' Shandon, at the Avenue last week, to profitable business. In the co. is Bessie Bernard, who enjoys the reputation of being the only female press agent who made a success. Miss Bernard, besides being a clever actress is a fine newspaper woman, and has been connected with several of the dailies here. She made a great success at the Avenue and was the recipient of several flattering ovations. The Hinds co. will play Rip Van Winkle this week.

At Faranta's iron theatre the Lottie Church comb. in Trix closed their second week's engagement Sunday night. This week the Carnival of Novelties comb.

At Robinson's the Tattooed Convention proves such a drawing card last week that Manager Robinson concluded to keep it running this week.

Scoops: Fannie Grey a talented young actress who has been with the Standard Dramatic co. this season has returned to her home for a much needed rest.—The amateur craze has struck the Crescent City. A few weeks ago we had The Mikado and now some of our local talent are hard at work rehearsing the Sorcerer, which will be produced in a few weeks. W. T. Francis and Archie McDonnell are drilling the co.—E. C. Barry, the lessee of the Spanish Fort, has engaged the C. D. Hess Opera co. for the Summer season which will open May 1.

SAN FRANCISCO.

MARCH 23.

I am obliged to record another dull week for our dramatic world, the business at none of the houses amounting to anything like serious profit. The principal event was that of an American introduction to the Queen's Favorite at the Alcazar. The play is beautiful throughout. It is a story of court intrigue, or a war of diplomacy between Lord Bolingbroke and the Duchess of Marlborough. The vacillating Queen and the lovelorn Abigail Hill are introduced to feed the flame of battle in passage-at-arms between his Lordship and the Duchess. As the latter, Miss Ward does her cleverest work, yet there is a lack of a certain elegance in her fiendishness which would impart to the character much completeness, which it has not. The lady is a great artist, however, and so is Mr. Vernon, who played Bolingbroke, and while the audiences have not been large I believe no other manager than Jay Rial would or could have done so well as his co. did at the Alcazar for his two week's season. Miss Ward and Mr. Vernon are now at the California Theatre where, with the Rankin co., they appeared as Guy Mannering. The general sentiment is that the production will do well. Jane Shore, with Miss Ward in her original character, will follow next week.

McNish, Johnson and Slavin's Minstrels are doing a growing business at the Baldwin. The engagement will close this week.

Buffalo Bill closes his season at the Bush with profit, regardless of the poorness of his entertainment. Harrison and Gourlay opened here last night in Skipped, to a full house. They are much liked in San Francisco.

Reed's Minstrels seem very little affected by other matters, and go on giving a splendid entertainment to excellent audiences. I hear that J. J. McBride has sold his interest therein to Charles W. Cornelius, who is now billed as manager.

Comic Opera continues profitable at the Tivola. The Cavaliers has replaced Rip Van Winkle. The former is cast with Louise Leighton, Mamie Taylor, Lottie Walton, T. W. Eckert, A. Mesmer and Edwin Stevens. Virginia will follow.

The Mapleson Opera co. opened last night at the Grand in Carmen. Minnie Hauck scored an emphatic success. An auction for premiums on places was held, as usual, and fell flat. Then the sale for season seats opened, and fell flatter. So it is safe to presume that Mapleson's day has passed for gulling the Friscan public.

Driftwood: Helene Dingeon again enjoys a rest which she has long since earned by her steady and faithful work at the Tivoli.—Ladies day at the Dirigo Club brings together members of the profession and of society. Last Thursday there were present of the former, Adele Waters and Mabel Bert, who were the recipients of especial honors from the hosts, Manager Bob Woodward and his running mate, George Knowles. I noticed the luncheon was better than usual, there being several more courses. The wines also seemed enhanced in some way, and I believe there were two or three new brands added to the list.—W. S. Cleveland may bring his family to California for the Summer.—The Lewis Morrison co. are loose upon the streets of San Francisco. Some of the members will be in the cast of The Galley Slave next week at the Baldwin.—W. D. Walker has resigned the critic's column of the *Alta California* and Colonel David Wilder has succeeded him.—The O'Brien Brothers of McNish, Johnson and Slavin's Minstrels are 'Frisco boys.—Marcus Mayer, advance of Mary Anderson, has arrived and acts as though he belonged here, so warmly is he greeted by old friends.

CHICAGO.

With the single exception of the German Grand Opera at the Columbia, the theatres of this city offered a barren waste of dramatic chestnuts for public view. The opera drew fine audiences, the Queen of Sheba making a hit. It was a delightful performance in every respect, and alone would make the reputation of any troupe. From such a superb performance to a farcical comedy is a tremendous drop, but the Columbia makes it this week, an affair called A Barber's Scrape, another name for a tinted Venus, being the attraction.

The Juvenile Makado co. had a poor week at McVickers. The Hollywood children showed some talent in singing and acting, but the performance was mediocre and failed to draw paying audiences. This week Robert L. Downing in Vautour the Exile. If it makes a hit, it will be kept on two weeks; otherwise Mr. Downing will appear in some of his legitimate roles.

Salsbury's Troubadours in their new skit, Tom, Dick and Harry, drew good houses to the Grand; but the affair is the worst of the series of trash that this clever co. has lately inflicted upon the public. It is absolutely the silliest thing dubbed a play that ever asked for public patronage. This week the co. appear in Three of a Kind, which is a little better. Ezra Kendall in Pair of Kids 4th.

Bunch of Keys, in spite of repeated visits, did a good business at Hooley's. This week and next James O'Neill in Monte Cristo.

The Black Crook did a large business during the second week at the Opera House. This week engaged by a co., headed by Joseph Haworth. Haverly's Minstrels 4th.

J. J Dowling found favor in the eyes of the patrons of the People's in his drama, Nobody's Claim. This week George C. Boniface in Streets of New York. The Kernells 12th.

Annie Pixley had a good week at the Academy in Miliss. This week Devil's Auction.

Frank C. Bangs in The Silver King had a profitable week at the Standard. Mr. Bangs' portrayal of the leading role is a capital piece of work, and compares favorably with others who have appeared in the part. This week Alice Harrison in Hot Water.

The Home Mikado co. celebrates its fiftieth performance at the Madison Street Theatre this week. Next week Pinafore.

Amy Gordon has been singing a round of light opera at Grenier's Alcazar Theatre, including The Mikado and Queen's Lace Handkerchief. This week the co. will do Pinafore.

BALTIMORE.

D'Ennery's play, Vautour, has some strong situations but taken in its entirety, is one of the heaviest, most uninteresting dramas that has lately come to us from France. There is nothing original about it. The characters are all familiar to us in the Two Orphans, A Celebrated Case, Ingomar and a host of other plays, and the plot hinges on a stolen will, the machinations of the conventional villain, with the usual gun and dagger accompaniment, and a comedy divertisement furnished by a servant who is the exact counterpart of Picard in the Two Orphans. The dialogue is heavy and has too many long, wearying speeches. In the title role R. L. Downing worked hard and it was only his good acting and strong individuality that made the piece passably attractive. It is to be regretted that so competent an actor is handicapped with such a play. The supporting co. was fair. The houses at the Academy of Music during the week were light. On Saturday night Ingomar was given. Next, Danish.

Time has laid a very light finger on Lydia Thompson. She appeared at the Holliday Street Theatre last week in Oxygen, and was just as nimble and looked just as young as she did when last here many years ago. The only thing which has failed her is the voice, but she sings her songs so cleverly that one forgets all about this lack. The reconstructed Oxygen is an attractive vehicle for the introduction of a good deal of very funny burlesque business, some pretty musical numbers and some good specialty acts. The co. is graceful and shapely and the costuming brilliant. The comedians were very good, Louis DeLange, Richard Carroll and Frederick Darrell being each responsible for a full share of fun. Kate Castleton opened on Monday night in Crazy Patch to a good house. Next, Vokes.

Storm Beaten drew good attendance at Ford's Opera House last week and was given by a good co. The scenic effects are the same as when it was produced here last season. On Monday Hoyt's Tin Soldier began a return engagement with a well-filled house. Next, Duff's Mikado co.

At the Monumental Theatre, Reilly and Wood's Specialty co. closed a good week's business on Saturday night and gave an enjoyable programme. It is not often that anything new is seen in the way of burnt-cork specialties, but Hawkins and Collins did an act that was new, clean and funny. Lily Clay's Adamless Eden co. return this week. Next, Hyde and Behman's co.

Frank Frayne in Si Slocum is the attraction billed at the Front Street Theatre this week, and the Monday night house was quite large and cordial in its welcome to an old-time favorite. Next, World's Minstrels.

Good business is still the rule at Harris' Masonic Temple Museum, and George Morton and Gussie De Forrest began the week well on Monday afternoon in the melodrama, His Sin. Next, Burr Oaks.

Tips: The Thalia Opera co. was billed to play here on Monday night, but failed to put in an appearance. Manager Conway, of the Academy of Music, says that Amberg wanted him to substitute some German tragedian for the opera co. but he refused. The Academy is closed this week.—Walter Allen, Arthur Bell and Harry Allen were in town this week.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): It remained for the Emma Abbott co. to fully reveal to us the musical beauty of Sullivan's work in The Mikado. The satirical opera was sung last week as it was never before sung in this city Tuesday nights, and during the remainder of the week Mignon, Faust, Traviata and Trovatore were given. Signor Michelena the promising young tenor made his first appearance here on Wednesday evening and made a favorable impression. Business large. May Blossom March 29; Lillian Spencer, 5th, three nights. McCaull Opera co., 8th, three nights.

Opera House (John A. Ellsler, manager): The Black Flag was kept successfully waving here last week. The Flag, notwithstanding that it has been kept hoisted to the breeze for a considerable length of time still retains an average amount of drawing power. Edwin Thorne's Harry Glyndon is quite an effective bit of acting. He is admirably suited to the part. The support was fair throughout. Scenic display very good. Owing to a mixture of dates the co. goes from here direct to New York where a reorganization takes place, and new bookings will be made and a new start taken. Duff's Mikado 29th. On April 5 Robson and Crane come with that monster spectacular revival of Shakespeare's Comedy of Errors. Business Manager Shea is already on the ground with Machinist Benson Sherwood.

Harris' Museum (P. Harris, manager): Joseph H. Keane, with his ridiculous play, Mrs. Partington, delighted large audiences last week. Mattie Vickers in Jacquine 29th; Myrtle Ferns 5th.

Academy (H. W. Williams, manager): The Kernell comb. played last week to average good business. Harry Kernell's funny sayings, the comical act of Harry Bryant and Lizzie Richmond were the principal features of the performance. The show throughout was much above the average performance furnished by travelling vaudeville combs. Rice and Barton's party 29th. The Reilly and Wood's comb. 5th.

Chalet Museum: The type-setting contest terminated 27th. Business large. Arthur Hill, the Australian glass-eater, is announced for this week.

Natural Gas: It is claimed—and the claim is undoubtedly well founded—that the libretto for the new opera Shebauli, which Professor Whitney will shortly produce in San Francisco, is the work of William L. Keller, a well known journalist of this city. The opera treats of Indian life and Indian customs of the present day. Professor Whitney says the libretto is the work of a Pittsburger, but refuses to give the author's name. The plot of the opera was writen, Mr. Kellar claims, shortly after his return from Colorada, where he was employed on the Denver *Tribune*. It was then called Lo, or the Nation's Wards, and was copyrighted. He says: "I wrote it about seven years ago, and when I had it about half completed showed it to K. E. Rice, of the firm of Rice and Dixey, now playing Adonis. Rice read it and asked me to complete it and send it to him. I finished it, but as he was playing a light opera troupe that Winter, with one or two night stands, I lost track of him, and did nothing more about it for nearly a year, except get it copyrighted. Two years ago I gave the manuscript to his agent, Jarrett, to give him. I heard nothing from Rice for some time, and finally wrote him. He replied that he never had received the matter at all. Shortly afterward I met him and Jarrett, and the latter stated positively that he had given the manuscript to Rice. Rice said then that it must be among his papers at home, and he would look it up and read it and then return it to me. I never heard of it again, and never had anything more to do with it. From the description I have seen of Professor Whitney's Opera, I know it is the same. Of course my copyright will protect me, but I am rather curious to know who the Pittsburg gentleman is who furnished him with it, as the only copy of it that ever went out of my possession was the one I sent to Rice."—Josef Handel, the director, came to town 23d, literally covered with fur. He has signed with Wilbur for next season.—One of the most popular men connected with the profession in this city is Treasurer A. J. Sheddon, of Library Hall.—John Kernell has severed his connection with the Kernell comb.—T. J. Shea, business manager for Robson and Crane, is in town.—After their engagement with the Kernell comb. the Coulson Sisters will hie themselves to Europe.—Jessie Dean will not be a member of Lillian Spencer's co.—Harry Ellsler and Phillip Weiss are busily engaged forming their Mikado co., which will take the road early in May.—Robert Filkins is in town in the interest of Lillian Spencer.—Manager Ed. Starr has handsomely carpeted and refitted the boxes at Harris'.—The gentleman who proposes to eat glass at Chalet's had better be careful, for most of the glass made in this city contains arsenic.—Duff's co. jumps from St. Louis to this city.—The Elks' annual benefit will take place at the Opera House on the afternoon of April 29.—It takes three cars to carry the scenery used for Robson and Crane's Comedy of Errors.—A company composed of local talent is now rehearsing the well-known drama, Alone in London, and in a few weeks will start on a tour of the small towns within a radius of one hundred miles of this city. The leading lady will be May Thomas, a very popular young Allegheny lady.—A local paper says: "Everything about Emma Abbott's Yum-Yum is Japanoise except the kiss. That is Illinoise.—Richard Geiger, of this city, has joined the Wilbur Opera co.—At a meeting of the Musicians' Protective Society steps were taken toward fixing a scale of prices to be adhered to by members. Of the latter there are now about two hundred.—J. J. Ryan, business manager for Edwin Thorn, retires from the co.—David Semple, a local singer of some note, will join Duff's Mikado co.—Lillian Spencer opens her season in Greensburg, Pa., 3d.—Janish opened the new Opera House at Titusville, Pa., 29th. She had a roaring audience.—Manager Chalet is in Chicago.—The Kernell comb. closes its season in Chicago at the end of the present week.—After the close of the season of the Kernell comb., W. T. Bryant and Lizzie Richmond will go to New York to rehearse their new play, Keep it Dark.—Harry Kernell presented Manager Williams 29th with a handsome Masonic ring.—The orchestra at Harris' has been increased to seven pieces.

CLEVELAND.

Siberia at the Euclid filled a good week's engagement though the audiences were not as large as on its former visits here. Emma Vaders and George Parks take the leading roles. Charles Frew, the comedian, does some splendid work in the character of Michael Troisky. Robson and Crane in Comedy of Errors this week; Modjeska, 5th, 6th and 7th; Metropolitan German Opera co. 8th, 9th and 10th.

Edwin Arden in Eagle's Nest is somewhat different from the usual run of Western dramas and Mr. Arden's version of the hero is a decided change for the better. Louise Balfe this week; Planter's Wife 5th.

At the People's Sid C. France did a large business with his specialty co. Marked for Life and Dead to the World are the glowing titles of the plays given as afterpieces to his fairly good specialty programme. Peck's Bad Boy will worry the grocery man this week; Nobody's Claim 5th, week.

At the Academy Zozo has been running along smoothly and drawing fair audiences. The Widder this week; A Midnight Marriage, 5th.

Items: B. C. Hart takes the management of the Academy 12th.—Rhea plays at the Euclid 26th, week.—Charles Frew of Siberia co. is a Clevelander. He made a hit last week.—Mr. Drew will be manager of the Cleveland and Dime Museum, Sackett and O'Donnell to the contrary notwithstanding.

ST. LOUIS.

The Duff Opera co. gave the best representation of The Mikado at the Olympic, so far as stage business, scenic display, costuming and chorus were concerned, that has been seen in St. Louis thus far. The co. is composed of excellent material and most of the people were especially well fitted for their work. J. H. Ryley and Vernona Jarbeau carried off the principal honors. Tom Whiffen is an excellent Poo-Bah; but he can't sing. Gus Hill made a massive Mikado, his monumental physique overshadowing the character. The attendance throughout the week was not what the character of the performances deserved. The Metropolitan Opera co. March 29.

Catherine Lewis, Charles A. Stevenson and Henry Lee in Called Back and The Country Girl, were well received at the Grand Opera, and had a good run of houses all week. Miss Lewis did surprisingly good work in Called Back, while her assumption of the male character in The Country Girl gave full scope for her old-time *chic* and vocal and dancing propensities. A Bunch of Keys 28th.

The Beggar Student by the Pyke Opera co. was indifferently performed and drew but fairly. The Pyke family did the best work. Kiralfys' Ratcatcher 28th.

The Standard had good houses the past week with Alice Oates in the burlesque of The Scottish Poachers as the attraction. The once famous burlesque artiste seemed to have regained her old-time vigor and charm of manner. Dick Gorman Comedy co 28th.

George W. Thompson in The Gold King had a good following the past week at the People's. The play is full of startling features and evidently took well. Katie Putnam 28th.

Around the Clock: The Casino, under the lesseeship of W. C. Peckham and the management of Harry Montague, opened again as a variety theatre 29th.—The Pyke Opera co. was attached, 22d, by Advance Agent Butler for alleged salary due. The matter has been amicably adjusted.—Will F. Dickson, the popular treasurer of Pope's Theatre, has arranged to play a supplementary season, beginning Sunday, April 4, at Pope's, the regular season closing with The Ratcatcher 3d. Treasurer Dickson will open his season with Gilbert's Engaged, after which light opera will be given. It is to be hoped he will meet with the success he so richly deserves.—Manager Smith, of the Standard, will run light opera at his theatre the coming summer.—A course of five lectures has been arranged by General Manager Johnston to take place at the Grand Music Hall Exposition Building. The first on "Conscience," by Rev. Henry Ward Beecher. Prof. John Fiske completes the course, April 15, 16, 20 and 22, on the "Great Battles of the Civil War."—Col. Pat Short will again beat the helm of Uhrig's Cave for the '86 Summer season.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Sargent Aborn's Dramatic co. presented John A. Stevens' play, Unknown, Lottie Church and Wright Huntington in the leading roles, to standing room only, 22d. Rest of week, several plays to good business.

Montgomery Theatre (Jacob Tannenbaum, manager): Charles L. Andrews' Michael Strogoff co. to large audience 25th.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Katie Putnam presented Little Barefoot March 19 and Lena the Madcap, 20th, to splendid business. She was recalled several times and responded cheerfully.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Notwithstanding several stormy nights and various other attractions, the Hanlons filled the house every night and packed it to overflowing Saturday matinee, as well as several nights. Fantasma was greeted with well-merited applause. So great has been the success here that the co. will remain all the coming week. Little Aimee was one of the drawing cards. The Hanlons offered a prize of ten dollars to the schools of this city to see who would make the most words out of Fantasma, and two got the same number—about 150. Lewis Morrison, week of March 29; McNish, Johnson and Slavin's Minstrels, week of 5th; Fred. Bert's Dramatic co. weeks of 12th and 19th; Lawrence Barrett, week of 26th.

SAN JOSE.

California Theatre (C. J. Martin, manager): Evans and Hoey co. 16th, 17th, in A Parlor Match. The first night the house was packed and a good audience attended the second.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Georgia Minstrels gave a fair performance March 16 to good house. On the 20th the boards were occupied by a play written by J. M. Scanland, editor of the *Morning Hour*, of this place, entitled Ouida's Temptation. The play was produced by some local talent, assisted by a few members of the late Convict's Daughter co. The performance was very bad. Jeffreys Lewis 9th and 10th.

COLORADO.

DENVER.

At the Tabor Jeffreys Lewis' week, ending 20th, was not much of a success. Diplomacy, put on Friday, did not revive business to any extent. Grace Hawthorne appeared in Camille Monday night; Tuesday Queena, and Wednesday (benefit attaches) East Lynne. Coming immediately before the Anderson engagement the houses were surprisingly large, and it was plainly apparent that Miss Hawthorne had deepened the favorable impression she made last Summer. The sale for the Anderson engagement opened Monday morning at nine with a great rush, which continued all day, when nearly everything was sold for the three performances. It was not known there would be a matinee, and the sale did not open for that until yesterday (Wednesday). Several people arrived at the house as early as five o'clock in the morning and waited until the box-office opened. The smooth speculator is on hand. Miss Anderson will open tonight in Pygmalion and Galatea and Comedy and Tragedy before an audience that will fill all the available space in the theatre. Paper for Shadows of a Great City has been up for a week and probably a prosperous business awaits the co. week of 29th. Mixed Pickles week of April 5. Patti Rosa week of 12th. Hanlons' Fantasma 19th, week. James O'Neill 26th, week.

At the

March 22, presenting Hamlet, Damon and Pythias, etc. at way-down prices.

Allyn Hall: The National Ideal Opera co., handicapped by several of the principals having severe colds, opened big, Monday, for week, but business dwindled down considerable before the close.

American Theatre: The Ida Siddons Burlesque co. did a big business all week, presenting best specialty bill of the season.

Tips: Waterous, of this city, will become manager of the Opera House. He is no novice in the business.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Thatcher, Primrose and West's Minstrels 25th, to an old-fashioned run of business, the building being literally packed from top to bottom. William Redmund and Mrs. Thomas Barry in A Midnight Marriage 27th. Fair house for a stormy night. The piece has been considerably changed, or, in their hurry and confusion, being Saturday night, the Headsman's scene was entirely left out, and the audience was nonplussed whether to go out or stay in, but finally went home grumbling.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The National Ideal Opera co. gave The Mikado March 23. Tillie McHenry as Katisha carried off the honors. Fair house. A crowded house attended One of the Bravest. The entertainment was under the auspices of the Fire Department. Mr. Cronin as the Widow Grogan kept the audience in a continuous roar. Katherine Rogers week of 29th.

Item: Pay-day on the 15th is a thing of the past. The shops pay every week now.

WINSTED.

Opera House (J. E. Spaulding, manager): One of the Bravest March 23; Smith's Uncle Tom's Cabin 24th. Both to good houses.

WATERBURY.

People's Theatre (Jean Jacques, manager): On March 23, Thatcher, Primrose and West's Minstrels completely filled the house and gave one of the finest entertainments of the season. Margaret Mather in Leah 2d.

MIDDLETOWN.

McDonough Opera House (A. M. Colgrove, proprietor): William Redmund and Mrs. Thomas Barry in A Midnight Marriage March 28 to small house. Stetson's No. 2 Mikado 24th, large audience; McIntyre and Heath's Minstrels, 21st; Aphrodite, 6th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): Lawrence Barrett did a good week's business. The addition of J. Newton Gotthold and Eugenia Blair strengthened the co. They appeared Saturday night in Julius Cæsar, Mr. Gotthold as Brutus and Miss Blair as Portia. This week Lydia Thompson in Oxygen; next, Kate Castleton.

New National (W. H. Rapley, manager): We, Us & Co. drew good houses last week. This week, Storm Beaten; next, Thatcher, Primrose and West's Minstrels.

Harris' Bijou: Laura Dainty had fair houses to see her Mountain Pink and was warmly applauded. Miss Dainty was suffering with laryngitis, but kept up bravely. This week, Peck's Bad Boy and The Bachelors; next, John Dillon in The State's Attorney.

Herzog's: This week Draper's Uncle Tom.

Dime Museum: Needham and Kelly's variety co.

Items: The Lilli Lehmann Concert at Congregational Church drew a good and quite enthusiastic.—W. A. Mestayer and his pretty wife are great favorites here and were kept pretty busy. They were rehearsing some new songs, too, for Philadelphia.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Michael Strogoff 22d to a fair audience. Did not give great satisfaction, however. Such plays need all the stage machinery to make them "go."

MACON.

Academy of Music (H. Horn, manager): Michael Strogoff 23d to fair house. The ballet and military drill are the features.

Personal: Manager Horn and wife are on a pleasure trip North. In absence of Mr. Horn, Charles Matthews, his clever assistant, has charge of the house.

ILLINOIS.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): The Strakosch English Opera co. gave a most unsatisfactory presentation of Faust for a co. of its pretentions, March 19. The cast as originally announced was very strong and contained the names of George Appleby, W. H. Lee, Sarah Barton, Mathilde Phillipps and Kate Bensberg. The substitutes were unadequate to the demands of the opera and gave a very unsatisfactory performance. Receipts $600. Your correspondent returns thanks to the management for courtesies. Whiteley's Hidden Hand co. reorganized and called Clark's Comedy co. with Fannie Francis as leading lady, opened season here the other five nights of the week, presenting Two Orphans, The Banker's Daughter, Hazel Kirke, The Shaughraun and The Hidden Hand. Fair business at ten and twenty cents. Elroy Comedy co., March 29, week.

GALESBURG.

Opera House (N. Brechwald, manager): M. B. Curtis presented Spot Cash to a full house, March 3. Great favorite here.

Princess Theatre (W. H. Doty, manager): The Vescelius Sisters' Opera co. come 16th, and will present Galatea.

QUINCY.

Opera House (P. A. Marks, manager): Pyke's New York Opera co., March 19 and 20, in The Beggar Student, to good audiences. Co. fair. During the first nights performance Louise Manfred was taken suddenly ill, and Aliee Butler was substituted. Harry Webber's co. opened 22d for a week at low prices in Nip and Tuck, Rosedale, etc. Very light houses so fair. Co. fair. James O'Neill in Monte Cristo, 13th; McNish, Johnson and Slavin's Minstrels, 14th.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Annie Pixley in M'liss to full house March 18. That she pleased everybody goes without saying. Her support is uniformly good. Maggie Mitchell presented her new play, Maggie tho Midget, March 23, to a good house. The play is not very deep, but was made the most of by Maggie and her excellent co. John T Raymond in The Magistrate, 2d.

BLOOMINGTON.

Opera House: Maude Atkinson week March 22 to good business.

Durley Theatre: Strakosch Opera co. 18th to large and fashionable audience. J. K. Emmet, 24th, played Fritz in Ireland to a full house. M. B. Curtis, 25th, in Spot Cash to good business. Albina de Mer, as Celeste deserves special notice. She received a liberal share of the applause.

FREMONT.

Opera House (J. M. Dryfoos, manager): The Leland Opera co. played The Mikado to a very large audience March 24. The co., which collapsed while playing Hoop of Gold through the South and organized a scrub opera co., is a very poor one, and not one of the artists shows cultivation in the musical line, while Yum-Yum can be critically called a screecher.

INDIANA.

INDIANAPOLIS.

At the Grand Kearsand's Minstrels opened March 22, to a big house, made up almost entirely of our noble African brother. At the prices—ten, twenty and thirty cents—the performance was a good one. Business was good. Maggie Mitchell followed 25th, 26th, 27th to only fair business. Emma Abbott 1st, 2d, 3d; week of 5th, Zozo the Magic Queen.

At English's, Young Chanfrau began a good week in the same play made famous by his father, Kit, the Arkansas Traveler. The performation was well given and well received. The attendance was very good during the the entire week at fifteen, twenty and thirty cents. Week of 29th, Lillian Lewis as Cora the Creole.

Museum; P. T. Turner's co., starring Merced Malvini in Lynwood and Meg's Diversion, was a good attraction for the week. Houses always good. Week of 29th, Silver Spur, starring Blanche Vaughn.

The Zoo has been closed for a week, during which extensive improvements have been completed. The bar has been removed from the entrance; no liquors will be served in the theatre, and by a better order of attractions the management will try to reinstate the Zoo. Flora Moore's Novelty co. is the opening attraction for week of 29th.

Elbow Shots: During the continuance of the Chanfrau engagement at English's Manager English desired to temporarily cut the orchestra to six men and a leader. The four who were to be dropped made a kick, in which their fraters joined, and a majority of them struck.—Another orchestra was gathered in time for the performance.—R. W. Lowry is now proprietor of the *Herald*, having purchased from J. C. Ochiltree the entire plant.—Ochiltree is a former MIRROR correspondent.—McNish, Johnson and Slavin are booked at the Grand for 26th.—Chimes of Normandy will soon be given by Light Artillery Sections A and C, assisted by local talent.—The letter-carriers benefit during Zozo engagement.—Chanfrau benefitted the G. A. R.—Miss Jessie Oyler (Jones), an Indianapolis lady, sings Peep-Bo to Emma Abbott's Yum-Yum.—The Juvenile Mikado is booked 8th and 9th at English's.—Lillian Lewis is advertised to recite "Outler Joe" before each performance of Cora the Creole at English's week of 29th.

MICHIGAN CITY.

Opera House (Louis Weiler, manager): Stuart Theatre co, opened a week's engagement 22d, playing to standing-room only and giving entire satisfaction.

Item: The Garing Quintette Band closed its engagement with the Stuart co. here and left for Buffalo.

ANDERSON.

Dovey Music Hall (W. T. Durbin, manager): Tony Denier's Humpty Dumpty co. gave a very satisfactory performance to a full house March 24. The specialties were encored many times. Haverly's Minstrels, 26th.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Maggie Mitchell, with an excellent co., played Maggie the Midget to good business, 24th. J. K. Emmet, a great favorite here, was greeted by a large audience 25th. Billy Kersands' Minstrels gave a neat performance March 26 and 27 to fair business. Bennett and Moulton Opera co. 29th, week.

Items: Manager Hicks, of Kersands' Minstrels, after being detained in St. Louis the past two weeks by severe illness, has recovered sufficiently to rejoin his co.

LAFAYETTE.

Grand Opera House (B. F. Caldwell, manager): Week of 22d, the Bennett and Moulton Opera co. appeared nightly at redneed prices. Immense houses. The engagement was most successful. Miss Eissing is a most charming lady and singer.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Nothing ever seen in this city equalled The Naiad Queen, which occupied the boards all last week. It was the biggest thing ever seen here, and crowded houses were the rule. The receipts were about $3,500. Quite a number of people were unable to gain admittance, and it has been decided to keep the spectacle until Maggie Mitchell comes 31st. After her comes John T. Raymond, 3d; A Night Off, 7th.

Academy of Music (Brady and Garwood, managers): The Silver Spur, a comedy drama which is one of the best things yet seen at this place, drew fair houses through the week and made a good impression. Week 29th, The Breadwinners.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): James O'Neill in Monte Cristo, March 24, to good audience. Alice Harrison in Hot Water to fair-sized audience, 26th. Kersands' Minstrels, 1st.

EVANSVILLE.

Opera House (T. I. Groves, manager): J. K. Emmet in Fritz in Ireland jammed the house, March 26. Rhea, 27th; Murray and Murphy, 12th; McNish, Johnson and Slavin, 20th, week; Maude Atkinson, 21st.

RICHMOND.

Opera House (Dobbins Brothers, managers): Alice Harrison's March 23 in Hot Water to a good house. Audience well pleased.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Joseph Polk and his party of clever comedians gave a very satisfactory performance of Mixed Pickles before a small audience, March 26th.

People's Theatre: Dick Gorman March 26th and 27th in Conrad and other sensational dramas, to fair business. Harry Webber week of 29th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Frank C. Bangs in Silver King 20th. Big house; and everybody pleased.

WATERLOO.

Rentfrow's Pathfinders came 22d to fair house and gave a splendid performance. The orchestra needs special mention, as it was the best of the season.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Fanny Davenport appeared March 26 in Fedora. Best house of the season. Every seat was taken by the *elite*, wealth and fashion of the city. Cedar Rapids is the only city in Iowa complimented by the appearance of Fanny Davenport on her western tour this season. Her reception was enthusiastic, and several recalls were awarded the fair star and R. B. Martell.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Dick Gorman's Comedy co. in Conrad March 22, to fair business. During the second act of Conrad about one-third of the audience left the house in disgust. The co. remained 23d, presenting My Hebrew Friend to the smallest audience ever assembled in the house.

CLINTON.

Music Hall (Henry Tate, manager): The Vincent co. have played all week to excellent business, putting on Miss Multon, Inishavogue, Our Boys, Pygmalion and Galatea and farces. They have been well received and are drawing nice audiences as they deserve.

Item: W. C. Robyns has leased the East Side Opera House at Des Moines, and will have it refitted and ready for bookings after July 1. He is seeking a good opera co. to open with The Mikado. He will leave the Vincents early in May, when their season will close.

KANSAS.

TOPEKA.

Grand Opera House (W. H. Bowles, manager): Shadows of a Great City, March 19, 20, to large houses. The cast was superb in its work and the scenery was the finest ever seen in Topeka. The river scene in act 2 and the parlor set in the last were really extraordinary. The large stage gave ample scope, and the stage management, carpentery and properties were perfection in detail and execution. Annie Ward Tiffany made the character of Biddy Ronan a star part. The play, while not new in the methods or situations, proved exceedingly satisfactory and interesting. It is to be hoped they will come again soon and stay longer.

Crawford's Opera House (L. M. Crawford, manager): The Boston Ideal Opera co. in Victor, The Blue Stocking, Musketeers and Fra Diavolo, 23d, 24th. The chorus was too ample for the stage, and the bad arrangements of the auditorium, which makes so many seats undesirable, preveuted the houses from being quite as large as they should have been, though the business was quite satisfactory. The *Capital's* scribe says Victor, The Blue Stocking is not so sad as Lucia, nor so intense as Trovatore, and I agree with him for once. The ideals and their repertoire are so well known that detailed notice is superfluous.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Joseph Proctor in Nick of the Woods March 23. The play was very well put on, but before a small audience. Patti Rosa and co. in Zip 24th. The performance was very good and was enjoyed by a large and fashionable audience.

FORT SCOTT.

Opera House (W. P. Patterson, manager): After an absence of three years Katie Putnam returned March 23. Lena the Madcap has been seen here several times before. Still, business was very good. Miss Putnam has always been a favorite here, and never fails to draw. The support was first-class. The Mendelssohn Quintette Club did light business 24th. Vescelius Opera co. 2d and 3d; Little Nugget, 30th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Rose Coghlan in Our Joan, first half of the week; medium house. The actress made a most favorable impression on this her first appearance in Louisville. Her play was generally condemned. Co. very good. Rhea in An Unequal Match, Pygmalion and Galatea and A Country Girl the remaining three nights. Rhea is a favorite here. Her co. with the exception of R. G. Wilson and Annie Mackey is poor. House closed until 31st, when J. K. Emmet comes in Fritz in Ireland.

Masonic Temple Theatre (Whallen and Bourlier, managers): The Nashville Colored Students in plantation songs, negro jubilees and characteristic darkey melodies pleased large audiences for three nights.

Harris' Museum (P. Harris, proprietor): Myrtle Ferns, a sensational play of no particular merit drew good business. Helene Adell, 29th.

New Grand Theatre (J. P. Whallen, proprietor): Davene's Allied Attractions on a return visit presented a changed bill and were liberally patronized. Capitola Forrest's Flaming Zone act was a novelty. Madame Belding is a cornetist of no mean merit. Alice Oates, 29th.

Items: Branch O'Brien, in advance of Helene Adell, was formerly dramatic critic on the Denver *Tribune*.—Marc Klaw is here spending the period of his enforced idleness in the bosom of his family. He has advice from Frank Weston that the death of her baby interferes with Effie Ellsler's speedy recovery. The co. will resume season April 19 at the Grand Opera House, New York.—Silas Leachman, a young man, highly connected, a natural musician and deservedly popular, is the latest Louisville addition to professional ranks. He joins a Mikado co. in Detroit, and will make his mark.—An excellent crayon likeness of Manager Bourlier adorns a Fourth avenue window. The friends of this genial gentleman are legion.—Mlle. Rhea in an interview pays a glowing and graceful tribute to Mary Anderson—her beauty, her genius, her art.—Eugene Elrod, who benefits shortly, was "on" the wrong man in the recent Warren-Barnes meeting. The benefit will test the capacity of the house.—Rose Coghlan possesses a musical voice and a magnetic manner. While her business was not large, her reception here must have been gratifying. The recall at the end of the second act was a genuine tribute to the ability of the actress, and was in no way due to the sentiment or situation in the play. Her husband, Clinton Edgerly, was at college with a number of young men of this city. They made his stay pleasant through their attentions.—The La Verde Sisters leave the Davene co. here, going to St. Louis.

MAINE.

PORTLAND.

City Hall (Ira C. Stockbridge, manager): Three performances of The Mikado by Stetson's co., March 23, 24, to houses that tested the capacity (1800) of the hall. In many respects this co. was the best ever seen here, although Miss Beebe was not the equal of Louise Montague, as Yum-Yum, and the costumes were decidedly rusty. J. W. Herbert as Ko-Ko, N. S. Burnham as the Mikado and Roy Stanton as Nanki-Poo were by far the superior of all others, and the Katisha of Miss Carle was vocally perfect. The matinee performance saw Miss Cerbi as Yum-Yum, and her rendition of the part was remarkable, as well as clever and artistic. The choruses were grand, and under the baton of Mr. Zaulig the orchestra work was especially brilliant.

It is Said: That "The New York Park Theatre Co." make a week's stand 29th, and give us '49. Our Boys, Two Orphans, The Danites and The Shaughraun, at ten, twenty and thirty cents.—That Fowler and Warmington's co. do Skipped by the Light of the Moon next week.—That Harry Allen recited a charming poem before a select audience during his stay here and make as big a hit as he did as Pooh-Bah.—That the Mikado can draw more money here than any star.—That over 3000 people saw The Mikado this week.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): If we only had had Uncle Tom's Cabin, the entire "chestnut tree" would have been with us the past week. The White Slave, March 23 and 24, was given by a fairly good co. to a good-sized audience. The scenery and stage-setting were the best ever seen with this play here. Pinafore, 25th, 26th, 27th, four performances, by local talent, to large houses. Imagine a Buttercup, yet in her teens, attired in the latest fashion, without any make-up whatever and singing "Many years ago, when I was young and charming." The Sir Joseph and Dick Deadeye were creditable performances. Oliver Byron, 1st; Roland Reed in Humbug, 2d; Boston Museum co. in The Magistrate, 7th; Jennie Yeamans, 8th; Margaret Mather, 9th; Howard Athenæum co. 10th.

All Sorts: I do not know where THE MIRROR got its information in its court news of last week in regard to Wayne Ellis' play, Rich and Poor; but I do know that part of it was untrue. As two-thirds of the profession know, the play was first produced in this city. We may be a "small town," but with 36,000 inhabitants I leave the readers to judge for themselves. The next and last place where it was played was New Bedford, with a population of 33,000. The theatre here seats 1,850 and that at New Bedford 1,500. If these are not first-class provincial theatres, then there is not one in the country. The statement that "before it was concluded the actor received a shower of disagreeable missiles from persons in the audience" is false. I sat the performance through, and know that the play was not even hissed; in fact, it is very rare for a play to be hissed here. Never is anything thrown at an actor, except, possibly, a bouquet.—May Newman, who plays the part of Lisa in The White Slave, while leaving the stage at the close of the third act, the first night, fell off a plank, spraining her ankle. The accident caused a delay of fifteen minutes.—The Public Library, which was burned out at City Hall last week, has been removed to the skating-rink.—William Crehan was here 29th for Oliver Byron. Mr. Crehan says that, although the oldest of the family, he has never had to leave off the first letter of his name.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): Joseph Murphy in Kerry Gow played to a large and well-pleased audience 22d. Daly's Vacation co. had a large audience 25th, notwithstanding there was a large Knights of Labor meeting same date. May Cody began a week's engagement 29th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Week of 22d, Ullie Akerstrom, supported by a good co. in a repertoire of standard plays. Very large business. Miss Akerstrom is talented and versatile, and, above all, a painstaking actress. Her Leah, Fanchon and Camille were especially well conceived and admirably acted. She has made many friends on this her first visit to this city, and the public opinion bespeaks many happy returns. Will Duffy is in town in advance of Lizzie Evans, who plays a return date April 3. Boston Museum co. in The Magistrate, 6th.

NATICK.

Academy of Music (Edgar Haven, manager): Lizzie Evans in Fogg's Ferry to good business 25th. Steve Corey shared honors with the star. The Gilbert Opera co. gave a good presentation of The Mikado to fine audience 26th. John Ramsay, as Pooh-Bah, made a distinct hit. The co. is first-class.

NEWBURYPORT.

City Hall (George H. Stevens agent): Lizzie Evans in Fogg's Ferry under G. A. R. management, 23d, to only fair business.

SALEM.

Mechanic Hall (Andrews and Co., managers): Lizzie Evans, supported by Steve Corey, played with very good success in the comedy drama, Florette, 22d. Fair house. Atkinson's Aphrodite co. played to fair house 24th.

LAWRENCE.

Opera House (Wm G. Merrill, manager): Margaret Mather appeared as Pauline in The Lady of Lyons, 22d. Very large and highly appreciative audience. Stetson's Mikado to big business 26th. Your correspondent was fortunate enough to have a very pleasant chat with E. G. Haynes, manager for Miss Mather, at his hotel. He said: "Miss Mather is in splendid condition. Her health was never better than at present. The change of going on the road is proving to be a rest for her. Our business is something wonderful. Crowded houses almost every night, and in many cities the houses are entirely sold before we arrive. Altogether the outlook is very encouraging, to say the least, for a very pleasant and prosperous season."

BROCKTON.

City Theatre (W. W. Cross, manager): Modjeska made her first bow to a Brockton audience as Rosalind, and received a very cordial reception from a full house 22d. Young Mrs. Winthrop, as presented by a Madison Square Theatre co., was a very tame performance as compared with a former production of the same play. Atkinson's Aphrodite co. played to a top-heavy house, giving an unsatisfactory performance 25th; Lizzie Evans, 8th; Lester and Williams, 9th; Margaret Mather, 12th.

People's Theatre: Lennox's Hoop of Gold co. played to poor business March 22 to 24, inclusive. The co. has been playing to bad business for the past six weeks, and consequently disbanded here. All bills were paid. The ever-welcome Kindergarden returned and filled out the week, playing to full houses and giving excellent satisfaction.

Personal: Stanley Macey is one of the pleasantest gentlemen I have ever met, and I am under obligations to him for numerous courtesies.

TAUNTON.

Music Hall (A. B. White, proprietor): Madison Square co. in Young Mrs. Winthrop to a fair-sized house March 23. Bessie Cameron as Constance and Etta Hawkins as Judith, the blind girl, are deserving of especial mention. The Mikado, to a large audience 26th. This was its third visit. F. B. Blair as Ko-Ko is very funny, but inclined to burlesque. Samuel Reed as the Mikado overacts the part. His actions during the singing of his songs flavored too much of the variety stage. The chorus, which was large and well trained, sang in perfect tune. E. J. Cloney, the Pish-Tush and stage manager, is an old friend of your correspondent. Ned is a first-rate singer and an able stage manager.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Stetson's Mikado No. 1 had an unusually large and brilliant audience 25th. Mary Beebe was on the sick list, but her place was most acceptably filled by Mamie Cerbi. Alice Carle is the best Katisha yet seen here. Fred Bryton, 2d; Clio, 8th; Cora Tanner, 9th, 10th; Oliver Byron, 16th; Lotta, 21st; May Blossom, 27th; Salsbury's Troubadours, 29th.

Huntington Hall (John F. Cosgrove, manager): Bennett and Moulton's Opera co. closed a most successful week 27th.

CHELSEA.

Academy of Music (James B. Field, manager): Fowler and Warmington's co. in Skipped by the Light of the Moon, March 27, to good house. Good performance of a bad skit. Roland Reed, 5th; Boston Museum co. 12th; Gus Williams, 16th.

HOLYOKE.

Opera House (Chase Brothers, managers): A Midnight Marriage was celebrated 22d. The co., scenery and stage effects first class, but the wedding guests were few and far between. It was left for the W. H. Powers co. to celebrate the eighth anniversary of the house, opening March 25 with the thrilling play, The Ivy Leaf, and the co. did it in a right royal manner. House full to overflowing. Souvenirs of the date were freely distributed to the ladies.

LYNN.

Music Hall (James F Rock, manager): The Pavements of Paris co with Louden McCormack as the star, appeared during the past week in '49, Camille, Danites, Pavements of Paris and Ticket-of-Leave Man, at panic prices. Business after the first two nights was very poor.

Item: Kittie O'Neill, Henshaw and Ten Broeck, Hamlin and Hamlin and a number of lesser lights in the variety profession, appeared at the L. P. U. fair at the Coliseum last week.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): Frank Jones as Si Perkins to light houses March 23 and 24. Gilbert Opera co. gave The Mikado 21st to a well-filled house.

Personal: Lucille Merritt, of the Templeton Opera co., was in town last week.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Bartley Campbell's White Slave, March 22; fair house. The audience seemed satisfied, and that is all that is desired. Aphrodite, 26th; house rather small. Best thing of the kind ever seen here; but, thank fortune, nothing of the kind was ever here before.

Caught on the Fly: Treasurer Alvin, of the White Slave co., wishes to enter protest against the treatment he received here at the hands of the local agent of the Old Colony Railroad Co. He says the agent would not allow him to load his scenery after the performance, but obliged him to wait until four o'clock next morning, and that the men employed in this work had to stay up all night, as time was so short after the scenery was taken down that it would not pay to go to sleep. He said he should see Manager Kendrick, of the road, and enter complaint, and that while Mr. Fisher, the present incumbent, had charge, he should never visit this city with any attraction.—Mora, in a number of popular plays, all this week at Liberty Hall. Free tickets were plentifully distributed on the first night.—Manager D. S. Anthony, of this city, opened at Portland, Me., 28th, with Maud Miller as his star, in '49.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Robson and Crane in Comedy of Errors March 22, week, did good business. Sol Smith Russell 1st, 2d, 3d; George C. Miln 7th, 8th, 9th; Salvini 10th; Private Secretary 12th, week.

Whitney's Grand Opera House (Charles E. Blanchett, manager): Pavements of Paris will be the attraction for 29th, week; matinees daily.

Squibs: Undine brought good business at the People's Theatre. Our Jonathan is the attraction for 29th, week.—Robson and Crane and members of the co. were given sittings at Tomlinson's studio while doing the town.—The automatic diagram and ticket-holder, the invention I mentioned in a previous letter as being the property of H. F. Eberts, belongs to Charles E. Blanchett. It will be worked by electricity and will be placed in operation at one of our theatres next season.—The business of George C. Miln, the tragedian, is becoming better. He did a nice business in the State last week.

But One New Theatre in Detroit Next Season: After consultation with Architect Wood, of Chicago, Charles O. White has concluded to change the entire plans regarding White's New Theatre. Mr. Wood has returned to Chicago, and has put his full corps of artists at work on new plans for a ground-floor theatre. This is a wise move. The indications are that White's will be the only theatre built in Detroit, as Mr. Whitney has a five years' lease of the upper floors of the Detroit Opera House building, from which the owners will not release him, and the scheme of Charles A. Shaw, which is reported, has about fallen through, as there can be no clear title given to the High School property. Your correspondent had a long interview with the architect of White's new theatre, and is assured that the building will not be excelled in any particular by any theatre building in the United States. The seating capacity will be 2,500. It will be lighted by the Edison incandescent light and heated by the latest improved steam method. The Brush Estate, the wealthiest corporation of our city, who are building this theatre for Mr. White, have placed no restrictions in regard to the cost of this edifice, as their sole aim is to excel in grandeur and excellence. It will be a first-class legitimate theatre in every respect, presenting only the leading attractions. The excavations are completed, and when the plans arrive, April 3, work will be pushed to completion for the opening on August 30. This change in plans is universally applauded by the citizens of Detroit, and will most surely meet with the approbation of the entire profession.—M. B. Curtis will give Sam'l of Posen 19th, 20th and 21st at the Detroit. The first night's performance will be for the benefit of Charles E. Blanchett, the second for the benefit of the Michigan branch of the Travellers' Protective Association, and the third for the benefit of Sam'l himself.

GRAND RAPIDS.

Redmond's Opera House (William H. Powers, manager): A. R. Wilber's so-called Madison Square co. presented a number of old plays during last week to audiences that uncomfortably crowded the theatre; in fact, I truthfully say that "hundreds" were turned away. Cheap prices (ten and twenty cents) and the free distribution of 2,000 pasteboards brought about this result. The co. pleased the people immensely, and consequently my comics need not figure in the matter.

Powers' Opera House (W. H. Powers, manager): The Starr Opera co. at reduced prices proved a drawing week. The co. is stronger dramatically than vocally, although it contains two or three good voices. Ernst Deshon's acting was a pleasant surprise. He is young, and, when he overcomes a tendency to overact, his work will be even more enjoyable. Maggie Mitchell 3d; George C. Miln 5th and 6th; Salvini 7th; Salsbury's Troubadours 8th and 9th.

Additions: J. O'Hara, Susie Townsend, Nellie Patterson and F. J. Burton joined the Wilbur co. here.—The Dime Museum holds its own, and crowds nightly visit the Zulus, Fiji Jim and consort, Sol Stone and other curiosities.—Smith's is doing fairly well and a good bill is given.

MARSHALL.

Eagle Opera House (G. W. Watson, manager): James Owen O'Conor as Hamlet and Richelieu, gave us the artistic treat of the season March 26, 27. Good houses. Enraptured over the splendid acting of star and co. Mr. O'Conor has good support. Edward W. Hoyt, Charles Mortimer and Marion Wallack excelling. Mr. Mortimer, though suffering from a severe cold, pleased the most, his Horatio and King Louis XIII. being much admired. Roland Reed returns 29th; Haverly's Minstrels 30th.

FLINT.

Music Hall (Thayer and Page, managers): George C. Boniface pleased a large audience in The Streets of New York 25th. He is a actor of rare ability and was ably supported.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Murray and Murphy in Our Irish Visitors March 20, 21, 22, to fair houses. They give a very laughable performance. There are some good vocalists in the co. Lole Fuller sings and dances nicely, as also does Percy Lorrain. W. J. Scanlan 23d, 24th, 25th and matinee, in his new plays, Shane-na-Lawn and The Irish Minstrel, drawing good houses. This is a great little co. and gives a very enjoyable performance. Mr. Scanlan in taking the lead in Irish comedy and is becoming a great favorite. Marion Warren is a bright and attractive young actress, playing the role of Peggy O'Moore very nicely. Henry Bergman, J. B. Turner, Walter Fessler, Lillian Hadley and Mrs. J. B. Turner rendered their roles admirably. Salvini 1st, 2d, 3d.

Olympic Theatre: Attractions week of 22d: Four Athletes, Kenyon, Jerome and King Sisters, Miss Cordelia, Carrie Hall, Garry Hopper and Fields and Burdell, Good performance to very good houses.

Item: Sackett and Wiggins' Dime Museum is doing a fine business; principal attraction past two weeks being Mr. and Mrs. Robert Newcomb and three daughters in a neat sketch and song-and-dance. Performance very pleasing.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Murray and Murphy, in Our Irish Visitors, opened to a fair sized audience March 20. But for the blizzard which set in that day the house would have been crowded. The co. sustained their reputation as big laugh-makers and the people were satisfied.

WINONA.

Philharmonic Hall (W. E. Roberts, manager): Andrews' Opera co. gave The Mikado as well as could be expected with a small chorus and no orchestra March 22, 23. The Poo-Bah of George Andrews was especially fine. Houses good. Booked: April 2, Strakosch English Opera co.

MISSOURI.

KANSAS CITY.

Coote's Opera House (M. H. Hudson, manager): John T. Raymond March 22, 23; for Congress 24th. Good business. The Boston Ideal Opera co. gave Maid of Honor, 25th, Victor the Blue Stocking, 26th, Saturday matinee, The Musketeers; 27th, Adina. Up to Wednesday morning nearly every seat in the house was sold for Thursday and Friday nights. Good business throughout. J. B. Polk's Mixed Pickles co., 1st, 2d and 3d.

Gillis Opera House (Corydon F. Craig, manager): Week of March 22, Shadows of a Great City, to an unusually good business. The play was received with great praise. Week of 29th, Pyke's Opera co. Prospects of good business.

Walnut Street Theatre: Arrivals—Cunningham and Curren, J. P. Carroll and Lewis Whistley. Drama—Kansas City by Gaslight. Business excellent last week.

Kansas City Museum: In the lecture hall, Major Little Finger and wife, Virginia Hall, the fat girl. Josephine Scurlock, fat lady; Captain Newton H. Chittenden, explorer and journalist; panorama of the great North West; Charles Geyer, man-serpent; James Norton, Tyrolean warbler. Theatorium: The Guv'nor. Business booming.

Items: James V. Cooke, manager of Mixed Pickles co., is in the city. Mr. Cooke will leave the co. here, and the vacancy will be filled by Frank McKee, late of the Tin Soldier co. Mr. Cook is seriously thinking of connecting himself with the newspaper business in this city, where he will probably remain until next season, when he will join Mixed Pickles.—Charles Jefferson and G. W. Lynch, connected with the Shadows of a Great City, will leave the co. at Denver to join Joseph Jefferson at Washington 18th. Thomas Jefferson will continue the management of the co. He returned from his father's plantation in Louisiana to join the co. at Kansas City last night.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): The strike on the Gould Southwest system has paralyzed the business here. Katie Putnam, supported by James A. Devlin, began with Lena the Madcap March 25, to light patronage. Little Barefoot matinee March 27 and her new play by C. T. Dazey, [illegible] Elf, with which she opens in St. Louis [illegible] week, but has been made to do service [illegible] and two previous stands as Fortune's [illegible] on the dog, as it were, and giving St. Louis [illegible] of the play by the title in which it is to be [illegible] known.

Facts: C. T. Dazey, author of Katie Putnam's [illegible] play, has been here attending its rehearsal. [illegible] Blaisdell and Fanny Mathias have been specially engaged for it. The latter joined here and plays it for the first time March 27.

HANNIBAL.

Park Opera House (J. B. Price, manager): M. B. Curtis gave a portion of Spot Cash to a fair house, as I understand the illness of the Rebecca was the cause of the cut. James O'Neill's Monte Cristo co., 13th.

JOPLIN.

New Joplin Theatre (H. H. Haves, manager): Hyer's Colored Troubadours opened a three nights engagement 19th, playing Blackville Twins, Out of Sight and plantation specialties. Very fair performance but poor business.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Katie Putnam presented Erma the Elf; or, Fortune's Freak, March 25th, to a fair and highly-pleased audience. Baird's Minstrels 26.

NEBRASKA.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): The Mexican Typical Orchestra appeared March 21 to a most fashionable audience. Splendid music.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): The Mikado co. did an excellent business all [illegible] the Saturday matinee turning people away. [illegible] Baby opened March 25 for three nights to a big and appreciative audience. The co. is an excellent one. Frank Daniels does the major portion of the [illegible] which he is ably assisted by Fanny Rice as Peggy [illegible] fine singing and elegant costumes were all that could be desired. Miss Rice is making quite a hit in character. Fred Wentz, impersonating the [illegible] and Mittens Wilkins, 1st, 2d and 3d, is a clever [illegible] star and Dames and Daughters. [illegible] 5th.

Items: At Wenzing's Theatre, Bayonne, Cazell drew good houses in Mother-in-Law and Life. The play is somewhat [illegible] entitled The Modern School of Manners. [illegible] Bryan and Herbert Gore, assisted by [illegible] Ed Clifford will remain at [illegible] under the new management.—[illegible] long" for the White Slave co. [illegible] Roberts is looking for a good [illegible] It is reported that Harry Rice's [illegible] is falling through.—[illegible] city.—Manager Hendricks [illegible] pleased with his business [illegible] purposes now to run the house [illegible]

NEWARK.

Grand Opera House (Jacobs and Proctor, managers): Marshall opened 19th to a fair house. [illegible] audience. On Wednesday matinee [illegible] Tom Jones with [illegible] week Hyer's Colored Troubadours.

Newark Opera House (Wm. Henderson, manager): The Howard Athenæum company [illegible] week to a good house. Nine well-[illegible] Grey co.

Library Hall: A music school [illegible] began a week's engagement [illegible] melodrama called Every Inch [illegible]

PATERSON.

Paterson Opera House (H. C. Miner, manager): Frank Hayes in Northern Lights [illegible] a Freak, March 29th, to a fair and highly-pleased audience. By request will [illegible] house.

Taylor Opera House (Geo. Taylor, manager): Katherine Rogers week [illegible] drew large houses with [illegible] All the characters [illegible] satisfaction. Goldie's Burlesque co. [illegible] per's Uncle Tom, 30th, [illegible] Rhea, 16th, 17th; The Banker's Daughter, 19th; Joseph Jefferson, May 1.

NEW YORK.

ROCHESTER.

Academy of Music (Corinthian Hall) (Jacobs and Proctor, managers): Lester and Williams' Parlor Match co. drew an immense house March 20, 21, 22. Specialties and olio were up to the usual standard. Lester and Williams, as usual, were the life of the performance, and kept the audience in a roar of laughter. Mlle. Rhea in Fedora, March 23, drew a fair house. Rhea is a good actress, but her support is poor. Her co. is not strong enough for the parts they are cast for. Rhea's Fedora is a strong piece of acting, and she was well received. Week of 29th, Thatcher, Primrose and West's Minstrels.

Grand Opera House (Jacobs and Proctor, managers): Marshall opened to a good house 19th. The Prince Secretary, during the week of the

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HARRISON GREY FISKE . . EDITOR

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MIRROR LETTER-LIST.

Arthur, Jos.	Lawrence, Laurie
Allen, Miss O.	Lawrence, Athiss
Ashley, Warren	Laurence, B. W.
Abraham, Ed.	Lewis, Jeffreys
Brandon, Ethel	Lazare, Marius de
Bennet, Russell	Lansing, Nina (2)
Brem, Louis	Lang, C. P.
Belgarde, Adele	Morris, Clara
Berkley, T. W. H.	Meyer, S.
Bleiberger, Herman	McAdow, Mr.
Burrell, Ed. A.	Montgomery, Robert P.
Bradley, Walter (2)	Metcalf, Mrs. C. J.
Beadle, May	Martin, Sam
Bartolet, C. W.	Marshall, Sam
Collins, Charles	Murray, Emma F.
Campbell, C. J.	Mitchell, George
Cook, C. G.	Morris, J. H. (2)
Coleman, J. C.	Murphy, John S.
Crocker, Merl	Maulsson, Col.
Case, Spencer	Mitchell, Joseph
Chatham, Kitty	Mortimer and Weaver
Charles, Sam	Mayer, Marcus
Cohen, Jerry	McArdle, C. A.
Clarke, Estelle	Muhlemann, G.
Clarke, May (2)	Maguinnis, Dan
Clifton, Harry D.	Moore, W. B.
Clark, E. (2)	Marlow, Edna
Clough, C. M.	Mitchell, Miss F.
Creel, Major C. W.	Mason, Charles
Crawford, Edith	McCloy, Fred
Cogswell, Ethel	Morris, Harry
Dockstader, A.	Mathews, C.
Darrell, F.	Mahoney, James H.
D'Arcy, Mr.	Malone, J. T.
Dunbar, A. W.	Mackaye, Steele
Dunbar, Kennerly	Mastery, C. C.
Dickinson, Anna	Newton, Iva
Duffield, Pauline	Ottenheimer, Helen
Donaldson, Prof.	Oro, Signor Dell
Dunn, Tony	Owens, E. A.
Dinneen, A. L.	Phiole, Joe
Dingo, William	Pendy, John
Dyckman, Harry	Pell, Katie
French, Lottie E.	Pond, O. W. (2)
Farrell, John J.	Parslee, C. T.
Fraser, Robert	Rose, Frank Oaks (2)
Ferrell, Owen	Reeves, M. B.
Forsyth, Kate (2)	Russell, R. Fulton (2)
Forrester, Eva	Russell, Nina
Foster, W. W.	Ryan, John A.
Fisher, Addie V.	Russell, C.
Freeman, Helen M.	Russell, Harold
Foster, Louise	Raymond, Alice
Gibbs, Robert P.	Randall, Adelaide
Gallatin, Albertа	Reynolds, Walter
Gimert, William (2)	Richmond, Ada, Mgr.
Gunter, Archie	Stevens, Minnie
Goodwin, F.	Stewart, Herbert (2)
Gelbert, Campbell	Sullivan, J. P.
Gray, Jennie	St. Aubyne, Marie
Healy, Nelly	Simmonds, Phil
Hearn, Marie	Strakosch, Max
Hanley, Jeffrey	Sheridan, Mr. (2)
Hays, J. E.	St. Quinton, Lizzie (3)
Hahn, J. F.	Simmonds, Mrs. L.
Henderson, Clara	Smith, H. W.
Handel, Josef	Seabrooke, Edward (2)
Hemple, Samuel H.	Sarridge, J. H.
Herbener, Charles H.	Stuart, May
Hassell, George (2)	Smith, Sydney
Harley, Claude	Snyder, G. M.
Hargeser, Wm. (2)	Tathill, Ben
Hoyt, C. H. (2)	Thomas, Frank
Hayden, Martin	Taylor, H. P.
Irwin, Selden	Temple, E. P.
Johnson, Laurence	Thompson, Harry
Jackson, Joseph	Von Stamwitz, Mme.
Jones, John B.	Vinton, Horace
Jose, O. W.	Vance, C. W.
Kernada, Billy	Vincent, C. T.
Keany, J. C.	Vincent, Mrs. M. A.
Kensington, Geo.	Whelan, M. M. (2)
Koehler, C. L.	Wilder, Marshall
Lewis, Lillian	Walters Comedy, Mgr.
Leavett, Geo.	Webber, Harry
Lachaye, W. A. (2)	Wilson, Walter
Lipman, A. L.	Waldron, H. D.
Lyon, B. O.	Williams, J. J.
Lee, Henry	Young, Bing S.

***The New York Mirror has the Largest Dramatic Circulation in America.*

A System of Signals.

This is clearly an age of signals. Every profession and calling has its cards and its pennons by which it summons attention to its necessities. The tradesman throws out a pasteboard for the expressman, the weather-prophet warns the public of the condition of the atmoshere with his banner, and the ship at sea hoists its alarm signals and notifies distress and danger. We cannot see why the principle should not be extended to the uses of the theatrical profession.

Two generations have passed since an eminent manager, whom we have before chronicled, was accustomed, on a dearth of business at the old Park and when he found himself off a lee shore, to throw up as a signal of distress a shirt-collar of extraordinary dimensions. Strangely enough, we have just now reported that the comedian of a Western opera company signalizes the success of a previous night's performance by running up his shirt-collar and a defeat by half-masting the same. The public is thus advised of the prospects of the historian, we may say, gratuitously.

The idea might be extended, and instead of going on the Square the actor might show himself in a bob-tail coat as indicating that he was short of an engagement. A long-tail claw-hammer would in a similar manner plainly enough declare that [illegible] had been doubled and that he had now two strings to his bow as well as [illegible] to his coat. The signal raised [illegible] endeavor to keep close alongside of the example set by old Mr. Simpson of the Park, who not only uplifted his shirt-collar, but at the same time elevated his evening's bill with the promise of The School for Scandal.

The Safe Side.

The genius of Hogarth, who is accepted as the most lifelike and dramatic of sketch artists, has had lately two rather curious illustrations. His famous dog has been recently revived in the pages of a new comic weekly, which, following the example of a comic started some twenty or thirty years ago, published in its first number the portrait of Hogarth's dog, sets out on its jovial pilgrimage with the self-same animal as a whet for its first issue.

The other example of the Shakespearean truthfulness of the great etcher of one hundred years ago, is a copy in real life of the street incident in one of Hogarth's inimitable prints, where a workman astride of the outpole of a tavern sign bearing the word "Liberty," forgetful of his situation, saws off the staff between himself and the inn, which must in a few minutes give him the liberty of travelling to the ground without a coach.

The modern instance parallel to the artist's humorous conception is that of a woodman in Kentucky, one day last week, perched on an extended limb of a tree, who made the same misconception of things as the pictorial artisan, and, sawing away his support, came to earth with a bump which took away such senses as he had, for a time, and will cause him to bear in mind the axiom—when you cut away a support, see that you are on the safe side of the cut. Many a man in daily life brings himself flat down by sawing on the wrong side of the subject.

Copyright.

The question of International Dramatic copyright has been always treated as subsidiary to literary, and always will be until some organized and powerful action is taken by those most nearly interested in the matter. Of course; if literary copyright between our country and Europe were once established, dramatic copyright would be a matter of course; but that is scarcely the footing upon which our playwrights wish to stand. We want justice to all. We cannot understand why a bale of cotton or a bushel of corn, evoked from the bosom of Mother Earth by the labor and intelligence of one set of men, should be held as the absolute property of the producer; why a play or an opera evoked from the brain of the author by like labor and intelligence—should be held as common to all. Is the soil of a farm a more honorable matrix than the brain of a man? And, if not, why should the product of that soil be protected from rapine and the outgrowth of that brain be abandoned to the first comer? The great publishers for a long time marshalled their sturdiest forces to combat the army of authors who rose in arms for their rights, and, as the sinews of war were in the hands of the resistants, they conquered. Now things have put on a different face. The multiplication of cheap "Libraries," issued by a host of minor publishers at a mere minimum of profit, has rendered the stealing of foreign brains an unremunerative calling, and the great ones of the craft would willingly see an international law passed by which their rivals would be driven out of the field, even though they had to pay for the work they used.

Literary copyright will soon be a fixed fact in despite of the shortsighted legislators, mostly from the rural districts, who agree that as stolen goods can be sold cheaper than those honestly obtained, the country benefits by the theft. In the main, all great moral reforms are triumphant just when the abuses ceases to pay, and literary piracy is a losing game now. But dramatic robbery still flourishes. Although the law has justly decided that representation is not publication, and that so long as an author keeps his play or opera in manuscript he need not fear "lest thieves should break in and steal," still he is deprived of his honest earnings so far as the emoluments to be derived from the sale of the printed work; for publication opens the door of peculation, and his work being merely brainwork and not handiwork, art, not mechanics, his profession being an avocation, not a trade, he is delivered over the spoilers. The consequence of this injustice is that there is no goal for our native or resident playwrights and composers to strive for. So long as foreign work can be appropriated by those who rule the market at a nominal cost, home work will be at a discount. Nothing but local sketches, wild Western bowie-knife dramas and knock-me-down farcical pieces will fetch a price, and intellect must kick the beam when arrayed against tomfoolery. A serious injury is done to the nation by this unfair dealing, in that our drama is not germane to the matter. The plays we witness do not "hold the mirror up to nature"—that is, to American nature. We are accustomed to see foreign manners, customs and modes of thought upon our stage, while the true state of humanity in this land goes unrepresented. This is the unkindest cut of all. The stage has always been—will always be—a potent factor in forming the sentiments of a people, and we are fed on food alien to our habits and constitutions. We are, dramatically, in the position of a horse nourished on *pate de foie gras*, or an eagle dieted on bread-crumbs. Our food is not satisfying, and yet hard to digest. The sooner therefore that we regulate the rules of the market, the sooner we shall get rid of our national dyspepsia. Every animal thrives best on the pabulum he has been used to and that suits his stomach, and the American animal is no exception to this rule. Make it a paying business to satisfy our dramatic hunger with wholesome native viands, and we shall see foreign kickshaws relegated to their appropriate place as "Entremets," while the bulk and substance of the meal will be good American beef and hominy. But the beef and hominy must be paid for or they will not be raised, and so long as Yorkshire pudding, caviar or onion soup can be got for nothing, the market will be supplied from abroad and the beef and hominy will not be quoted.

A New Rogues' Gallery.

A New Jersey couple the other day visited a photograph gallery and made a request that the marriage ceremony should be there performed in front of the camera so that the whole party, consisting of the bride and groom, with two young ladies and two gentlemen as bridesmaids and witnesses, should be portrayed. The likenesses were taken at the moment when the judge pronounced the words which made the bride and groom wife and husband. This proceeding easily suggests that nothing to diminish the discord in families, including those of the theatrical persuasion as well, could be more effective than an instantaneous photograph apparatus, placed conveniently in the sitting-room, which would furnish the changes of countenance that occur in matrimonial interviews. If an actress, we might see Lydia Languish as a sloven and Miss Hardcastle as little better than a kitchen scold; Claude Melnotte as a bunco-steerer, gallant Rover as a ragamuffin, and Clifford as a mock auctioneer.

The portraits should be taken by some process unknown to the other party and brought forward as occasion required to restore the offender to his or her original geniality of expression. We would all like to be as we appear at our best, and there are other occasions besides wedding days when husband and wife would be pleased to see themselves in their happiest moods. Surely in presence of an honest, ready reckoner like a household photograph, no lady or gentleman would care to be recorded with a turned up nose or a sneering lip.

The Margin on the Wrong Side.

We confess we are sometimes puzzled to understand how those members of the theatrical profession who are struggling upward or who are counted among those wandering lights who flit hither and thither, doing what is called "jobbing," can manage to exist upon their precarious profits. How can anyone make a living, when, for a week's engagement, one must spend more than one's salary in dresses. And yet, under the modern system of playing, a stock wardrobe is of little use. We know of a man who, that he might play a four weeks' season at a salary of fifty dollars per week, was forced to put out one hundred and fifty dollars in costumes, leaving him but fifty dollars for his month's services. We also are aware of a young woman who, in order to accept an offer of one week to play a leading part, had to purchase four new dresses, at a cost of nearly one hundred dollars, whereas her salary was just thirty-five dollars. The margin was on the wrong side. There is only one fair way to settle this incongruous and dangerous state of things—dangerous because the temptation to an ambitious girl, who sees her chance of advancement likely to be lost for lack of dresses, is very strong. The one way is for dramatic managements to do as operatic managements do—find the dresses for each piece. Then an actor would know that what money he earned was his own.

EVANS.—Tellula Evans has just closed a highly successful season as prima donna with Mahn's Opera company. She is now enjoying a well-earned rest and considering offers.

Personal.

ST. JOHN.—Above is a picture of Mae St. John who is at present singing in The Gypsy Baron.

REYNOLDS.—Walter Reynolds departed on the *Servia* last week. He returns in October.

HAWORTH.—Joseph Haworth has made quite a comedy hit as Cheviot Hill in Engaged in Chicago.

GRIFFIN.—Virgeline Griffin, a niece of Dr. Hamilton Griffin, gives much promise for a dramatic future.

POST.—Lilly Post is much recovered in health, but it is not likely that she will return to the stage this season.

DIXEY.—Previous to Dixey's departure for Europe, on May 12, he will spend several weeks on a fishing trip through Maine.

BOUCICAULT.—Dion Boucicault is said to be undecided as to whether he will play in England next season or remain in this country.

SPENCER.—Colonel Filkins telegraphs from the interior of Pennsylvania that Lillian Spencer has made a pronounced hit in Anselma.

WEST.—Olive West is greatly praised by the Boston press for her performance of Belinda Treherne in Engaged, especially in the "tart" scene.

THOMPSON.—Blanche Thompson leaves the stage at the close of the season to become the wife of Mr. Sumner Myrick, a Boston attorney.

DE RUYTHER.—Mme. Julie de Ruyther assumed the part of the Duchess in Adonis on Monday night, and was decidedly successful in the role.

THORNE.—Grace Thorne, daughter of the late Charles Thorne, who has been playing the leading part in The Silver King, has returned to the city.

MONTAGUE.—Annis Montague has been making a hit in the title role of Carmen in the West. Miss Montague is with the Strakosch Opera company.

WELBY.—Bertha Welby is at present in Rochester nursing her enfeebled father. In May she takes a trip to Europe, and will tarry in Paris to replenish her wardrobe.

FORREST.—A finely executed life-size crayon bust of Edwin Forrest has been presented to the Actors' Fund. It will be framed and given a conspicuous place in the rooms.

SMITH.—Within a week after closing with J. B. Polk's Mixed Pickles company, Mrs. Sol Smith was engaged for the Rajah company from the Madison Square Theatre.

FOSTER.—Augusta Foster is meeting with pronounced success in support of Salvini. She is especially commended by the critics for her acting as Fantasma in The Gladiator.

KEOGH.—Manager Will Keogh, of the Charleston (S. C.) Academy of Music, recently had a bumper benefit, the Only a Farmer's Daughter company being the attraction.

HERNDON.—Agnes Herndon has kindly consented to recite "'Ostler Joe" at the benefit to Eugene Clarke, which takes place at the Lexington Avenue Opera House to-morrow (Friday) evening.

JANISH.—Mme. Janish dedicated the new Emery Opera House at Titusville, Pa., on Monday night, presenting Princess Andrea before a large and fashionable audience. Captain Emery was presented with a silver water-set.

PAULDING.—Frederick Paulding has received permission from J. M. Hill to play Prince Compachi in The Lily of Yeddo for a week, under George Fawcett Rowe's management, at the Criterion Theatre, Brooklyn. Mr. Paulding is not yet well enough to travel, but he is allowed by his physician to accept engagements in the vicinity of this city.

RUSSELL.—Our first-page picture represents Lillian Russell, who has made such a pronounced success in Pepita. Miss Russell is a very beautiful woman, who a few years ago was the petted favorite of New York, but who afterward, for various reasons, came near sinking into oblivion. The opportunity afforded her by Mr. Hill as manager and Mr. Solomon as composer, in Pepita, however, gave her a fresh start, which she worthily improved, and is now legitimately restored to her former popularity, which, if she continues to study and improve, will, no doubt, prove lasting, inasmuch as success arising from genuine artistic work is always more enduring than the mere fleeting admiration paid to youth and beauty. Lillian Russell has regained her throne.

Mr. Miner's Interests.

"For a long time rumors have been in circulation regarding Mr. Miner's policy in connection with the management of his circuit," said Charles Davis to a reporter of THE MIRROR the other day, "that tend to do both him and his business interests much harm. Mr. Miner now controls four houses—the People's in this city, the Newark theatre, the Brooklyn Theatre and the Hoboken theatre. Work has begun on the latter, and it will be opened on August 30. It is but a few blocks from the ferry, and is to be as near as possible a reproduction of the People's Theatre.

"There has been considerable controversy going on as to the booking of attractions for these theatres, and not long ago it was rumored that a circuit had been formed to combat Mr. Miner. Now, Mr. Miner's policy is not to be intolerant. If an attraction wants a date at one of his houses, it will not be necessary to book at all four.

"As regards the booking at the People's Theatre, it is easily defined. Mr. Miner has no objection to any company that has played previously in the season at any of the city theatres except the Windsor. His objection to the Windsor is that the house is down-town and on the Bowery, the same as the People's, and that region is a little city by itself.

"These remarks are not made by me without cause. Unfriendly disposed persons have circulated rumors to the effect that companies playing at Niblo's, the Union Square or the Third Avenue Theatre could not secure dates here, whereas, among the companies already booked for next season are some which will also play at those houses.

"As regards the management of the new Newark theatre Mr. Miner has decided to give it his personal supervision—at least for all of next season, and for that reason will devote the greater part of his time to the management of the house. His assistant will be Thomas W. Moore, who will act as local manager. Mr. Moore and his family will move to Newark next month. Richard Kellar, the treasurer of the People's, will occupy a similar position at the Newark theatre.

Some Players of Yesterday.

We old boys used to have our fun as well as the present generation. We have got some of our boyhood's friends with us, Gilbert and a few more; but the lads of to-day would have enjoyed Burton and Blake and Placide and Hackett, and that, too, without disparagement of any of the host of good actors who occupy the boards to-day. Away back in the early 'fifties I don't know where one could get a more solid evening's fun than at the old Chambers Street Theatre, the site of which is now occupied by the American News Company. Fifty cents was the tariff then, and here Burton and Brougham and a host of other good old actors, now "gone over to the majority," used to delight the youngsters of that day. Burton had, in 1850, or thereabout, dramatized Dombey and Son, himself taking the part of Captain Cuttle. John Brougham was Joe Bagstock, "J. B., rough and tough and devilish sly," while John T. Raymond made the first great hit of his life in the character of Toots. Mrs. Brougham (the one of that day) was Susan Nipper, and the cast was in every way a very strong one. Dickens' fame was then in its heyday and story and play were equally popular. Here, too, we used to admire Burton in Toodles, a part since acted very successfully by John E. Owens, but which in those early days we used to consider the quintessence of fun and Burton its only exponent. Coleman's Poor Gentleman was another of our favorites, and Brougham as Dr. Ollapod was our delight for night after night, while immortal Madame Ponisi as Tabitha was the very impersonation of a shrew. Soon after that Burton began a series of Shakespearean representations—not the tragedies, but The Tempest and Midsummer Night's Dream. They were, of course, admired, because "one must admire Shakespeare, you know;" but Burton as Bottom wasn't half as funny as he was in The Sphinx or Captain Cuttle, or half a dozen of the characters we used to laugh at. Pretty soon the Broadway Theatre was built, and we had The Enchantress and Monte Cristo and the earlier of the coming spectacular plays; but we old stagers stuck to Burton for fun. A good many of us had graduated, so to speak, from the old Olympic, where George Holland was the reigning star—dear, delightful, genial old gentleman, who, dying, left no enemy in the world, and, by the peculiar circumstances attending his funeral, gave a national fame to the Little Church Around the Corner. Mary Taylor, unknown to the present generation except by history, was the leading actress. A virtuous, blooming girl, she had thousands of young admirers, some of whom formed themselves into a Mary Taylor Club, used to wear little fancy uniform caps, and were present almost every night when she performed. A few of them still survive. At the Olympic, farce and vaudeville were the prevailing specialties. Such jolly old plays as Family Jars and others now out of date amused us oldsters, and when the jackass George Holland was riding came in two and he rode away on the front half with his inimitable sniff, no modern laughter, it seems to me, was half as hearty. Perhaps we were all more easily amused then. A good many actors used to live in the Fifth Ward in those days. Mitchell, the manager of the Olympic, lived at No. 14 White street; John Brougham lived for several years at No. 10; Badiate, the opera singer, lived at No 18, and next door was the fashionable dancing school of the day, Mons. Charraud's. In 1852 the Lysters came to this country and were frequent guests of Brougham; so was John Leach, who made his debut as a basso in Mendelssohn's Elijah at a performance given by the Old Sacred Harmonic Society. But boyhood's recollections would be imperfect without reference to Niblo's, old Niblo's, where as boys we revelled in the Ravels with their inimitable pantomimes, The Magic Trumpet, Raoul, The White Knight, Mazuline; or, The Night Owl, and saw Leon Javelle doing all manner of dexterous climbing as Jocko, the Brazilian Ape. The old theatre was a cosy little affair; admission was only fifty cents; full dress was not a necessity; laughter was plenty; it was not against any religious canon to visit a pantomime, whatever ultra-pietists thought about the theatres, and parents and children used to have good times together. With the opening of Wallack's, Laura Keene's and other theatres higher up Broadway, the new regime began; but a good many old fellows and their wives will recall with pleasure some of the early theatrical experiences here noted. Jolly memories are always pleasant.

AN OLD STAGER.

Letters to the Editor.

SOLDIERS AND PETTICOATS.

CHARLESTON, March 27, 1886.

Editor New York Mirror:

DEAR SIR:—As I know you are quick to rectify any mistake in your paper, I write to inform you of one in this week's issue which I should like corrected. "George Schleiffarth is writing the music for C. C. Maubury's musical comedy," etc. Mr. Schleiffarth is writing the music for an original musical comedy, Soldiers and Petticoats, by Owen Westford and Susie Russell, which will be produced under the management of E. B. Ludlow, Charles Maubury and Owen Westford.

Respectfully, SUSIE RUSSELL.
Wages of Sin Company.

MISS RANDALL IN GOOD HEALTH.

JACKSONVILLE, Fla., March 28, 1886.

Editor New York Mirror:

DEAR SIR:—Will you kindly correct an error published in your issue of March 20, which states that I am lying seriously ill in this city. I was announced to sing in a church here a few Sundays ago while passing through, but a hoarseness prevented my so doing. 'Twas from this no doubt your correspondent was misinformed.

I am in perfect health and meeting with splendid success.

With best wishes to THE MIRROR, I am yours truly.

ADELAIDE RANDALL.

The Usher.

Mend him who can! The ladies call him, sweet. — In Ushering
—LOVE'S LABOR'S LOST.

Fanny Davenport did not play her engagement in Chicago, as there was some irregularity on the part of the local manager in regard to the date she expected to fill there. But Miss Davenport paid Chicago a business visit on Saturday last, and made some extensive real estate purchases.

* * *

Osmond Tearle has been negotiating with Frank Sanger to play the leading part in Hoodman Blind next season, instead of starring on his own account, as he at first intended, in a melodrama called Man to Man. But it is likely the arrangement will fall through, as Mr. Tearle has an idea that he is as valuable to the manager of a combination on the road as he was as leading man of Wallack's, and he consequently demands a salary which the manager does not think he's worth. The actor ought not to forget that his reputation here was merely local, and that he has yet to make a name for himself throughout the country. He would unquestionably give a strong performance of the character that was so ineffectively played by Bellew at Wallack's, but his drawing power in the provinces would be next to nothing, and it is on the commercial side that managers must look when they're laying their plans for an expensive tour with a large organization.

* * *

As Kyrle Bellew draws his salary just the same whether he is in or out of the bill, I suppose it is quite the thing that he should display his histrionic abilities and his curls in the boxes on a first-night at Wallack's. He has a rare appreciation of his duties to the management as well as a proper estimation of his value in the front of the house. On Monday he appeared in the role of an animated spectator of Central Park, and he acted with the utmost earnestness and industry throughout the performance, so that he fairly divided attention with Mr. Wallack, Mr. Gilbert and the rest of the people on the stage. Hereafter would it not be a good idea for the management to add a line to the first-night announcement, stating that "Mr. Bellew, to add interest to the event, will positively be on exhibition in Boxes A and B throughout the evening?"

* * *

Because Central Park was voted a bore, I hope that Mr. Wallack will not hold up his hands and exclaim: "No more American plays for me! You see, they won't have 'em." Certainly, we won't have such flimsy and musty rubbish as Central Park, nor find pleasure in such a stupid performance as it received, generally speaking, at the hands of the company. The piece was in rehearsal, I believe, for three weeks. Surely that was time enough to insure a tolerably quick and clean-cut representation. And yet nearly all the members of the cast were palpably a-fishing for their lines in Act One, and in a less degree the imperfectness and uncertainty ran through the whole five acts. In the delivery of the epilogue they came to a dead standstill, and a painful silence ensued before the prompter succeeded in throwing relief where it was needed.

* * *

Mr. Bronson Howard writes clever dialogue, and it goes without saying he could not be guilty of a grammatical blunder such as Agnes Booth made on Tuesday night when as Mrs. Brownlee in Old Love Letters she referred to "the difference between you and I." I suppose on the occasion of a revival like this an actress may be pardoned for nervousness, but equal leniency cannot be shown her for forgetting that a preposition has something to do with the case.

* * *

Bartley Campbell telegraphs me as follows: "My affairs were never in better condition. This is the most profitable season I have had since '79 Clio has been packing the houses every week for five months." This is good news for Campbell's friends, because on May 1 he will no doubt be able to make the heavy payments which are due at the Fourteenth Street Theatre. By the way, as I foreshadowed last week, it is now announced that Rice leaves that establishment at the end of the present month.

* * *

A member of the Park Theatre company is responsible for this: "Tony Hart having been unable to shoot The Leather Patch off Harrigan's breeches with his Toy Pistol, will at the close of the present week fold his tents and silently steal away."

* * *

The *Clipper* people sent a cheque for $40 to the Actors' Fund last week to defray the funeral expenses of the late Harry Ashley, formerly a member of their staff.

* * *

The Theatre is a neat little weekly publication that has lately started under favorable auspices. It contains, besides dramatic chat, gossip and miscellany of interest to the playgoing classes of this city, the casts of the principal current productions and diagrams of the theatres. The tone is good and the typography excellent. George Edgar Montgomery is doing the editorial work in conjunction with Deshler Welsh.

* * *

A correspondent who signs himself "Inquisitive" writes that an animated discussion is going on as to the date of the burning of the old Windsor, and he craves information on the subject. The theatre was destroyed on Nov. 29, 1883.

* * *

Louis Massen and W. J. Le Moyne were much disturbed on Tuesday night in Broken Hearts at the Madison Square by two unforeseen accidents. In Act One Massen's tights were cut by a knife in the struggle between Florian and Mousta, while during Act Two Le Moyne was kept in a fever by his artificial nose, which would insist on getting awry or coming off entirely at brief intervals. The gash in Massen's hose he fortunately was able to conceal by his draperies, but Le Moyne was forced to keep his hands to his face through several of Mousta's best scenes, to his discomfiture and detriment.

Adonis to Go Abroad.

The newspaper announcement that Henry E. Dixey, whose run of Adonis at the Bijou Opera House has made his name and that of the burlesque famous in theatricals, would end his season and that of the run simultaneously within a few weeks instead of months, and sail almost immediately thereafter to begin a season in England, has taken theatrical circles by surprise.

"Yes, it is quite true," said E. E. Rice when a reporter of THE MIRROR called on him the other day to learn the particulars. "Mr. Dixey sails from here for Europe on May 12. He will be accompanied by myself, his family, Charles E. Rice and the entire Adonis company, except perhaps those who do not care to go. The 600th performance of Adonis will take place on Friday, April 16, and Mr. Dixey's farewell to New York for the present will occur on Saturday evening, April 17, the total run of the burlesque in this city therefore reaching 602 consecutive performances.

"All of the costumes will be taken to England with us, but the scenery and properties will be made there, and the piece will be put on in elegant style at the Gaiety Theatre, London, on May 31, for an engagement of twelve weeks. Then Mr. Dixey will visit Paris and Vienna for a week each. His object in going to the latter city is to see Herr Sonnenthal, to whom, if you will remember, he gave a special complimentary performance during the latter's stay here. Herr Sonnenthal invited him to come over and see him. It is quite probable that he will play during his stay in both of those cities.

"We shall probably sail direct to Boston from the other side about the middle of September, opening there at the Hollis Street Theatre the first night in October for a long engagement. We are then going on the road. After an extended season on the road we shall most probably come back to New York. I shall have a theatre in this city without a doubt, and when Mr. Dixey returns it will be to that house. We have had two or three parties who have offered to build a theatre for Mr. Dixey and myself whenever we got ready to locate in New York permanently. I think the road business for Adonis will last a year. Mr. Dixey and I are at work two or three hours every day upon a big production of burlesque, which we think will be ready for representation season after next."

"Was not the determination to go to England made rather suddenly?"

"The negotiations were all done in four days by cable, the matter being settled finally on Saturday night. There had been numerous offers made us before, but nothing was settled upon until after Miles and Barton had closed with Nat Goodwin. Our contract with Miles and Barton called for two weeks' notice of expiration of engagement, but Mr. Dixey, wishing to be fair, gave them three weeks' notice instead, so as to enable them all the better to make any arrangements they may desire. The best of feeling exists between all the parties interested."

"How about Evangeline?"

"Its season will close on May 1, at which time my lease of the theatre expires. Friday night, April 30, will mark the 250th representation. The burlesque will have had 252 representations when it is taken off."

Collisions on the Dramatic Ocean

The recent sinking of the *Oregon* is an allegory. It is the fate of many a fine play to be run down out of its fortunes and its proper place in public estimation by some variety vulgarity. Many a talented actor has failed to attain due recognition from being elbowed out of the way by impudent pretenders. This evil is not a thing of to-day. Probably it was some such experience of abilities overlooked which led Shakespeare to put into Trinculo's mouth, in the Tempest: "A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday-fool but would give a piece of silver; then would this monster make a man; any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian." Shakespeare has struck the pith of the question when he speaks of this being the work of "holiday fools." If there were a higher standard of literary education and dramatic taste there would be fewer dime museums exhibiting strange fish, fat women and hairy monsters to "holiday fools;" and it shows how great a field there is for improvement when the visit of a travelling circus to a small town will often leave empty benches to the share of a really worthy dramatic representation.

This undue result of bad taste is not by any means confined to the competition of woolly horses, dwarfs, snake-charmers and talking seals, but it often happens that meritricious pieces will run away with popular approval even in great metropolitan centres of art and cultivation, while highly-finished works will meet with coldness and neglect. There was a glaring instance of this some twenty years ago, in London, when at the Princess' Theatre was produced the wonderful and beautiful operatic masterpiece of the great Handel, Acis and Galatea, in a way which, if it had received fair play, would have made it historic. In the first place, its classical and mythic story should have found its sympathies among the more elevated classes, and a finely selected orchestra was capable of making the operatic music of this prince of musicians as much a household word as his Messiah. The cast, both vocal and dramatic, was all that could be desired. Greek history had been ransacked from its inner depths to secure the correctness and beauty of the costumes and accessories. Numerous chorus singers were trained in singing, grouping and action as few choruses have been trained before or since. No expense was spared or artistic skill withheld in the mounting of the piece, and a novel and very beautiful idea was carried out in the scenic designs. Some of these were landscapes from nature of the most lovely and classic ground of ancient Greece; but the bulk of the stage pictures were reproductions on the large and practical scale of the choicest classical landscapes of Gaspar Poussin, Nicolas Poussin and Claude Lorraine, with a strict adherence to the artistic excellence and styles of those masters. It was a noble *Oregon* of theatrical effort, yet its fate was to be run down by a miserable gigboat, in a literary sense. It ran for about a fortnight and was then withdrawn.

The public rushed in crowds to see a piece produced at Drury Lane about the same date. What did they rush to see? A portrayal of the life and habits of a beautiful member of the *demi-monde*, and the evil ways of the licentious fools and speculating adventurers who hover round such ephemeral butterflies. Its stage attractions included actresses dressed *tres decollete*, a feature of the bills being "Costumes by Mme. De So-and-So." Besides this there was a real cab, and, only think, a real horse! The means by which this play was made to gallop were the springs of journalistic discussion set in action with consummate skill. The name of this attractive play was Formosa.

There is much, we know, to be said on both sides about plays which are founded upon that most unhappy of all the phases of human frailty—that "when lovely woman stoops to folly." There are things in human life which, however deplorable, cannot be hidden by merely shutting the eyes, and it would be perhaps a great excess of prudery which should declare that such things ought not to be made the subjects of public representation. Much depends on the way they are represented. In that recent perfect touch of human nature, Saints and Sinners, supported as it was in all points by finished acting, although it turns upon an incident of immorality its moral teaching is unassailable. Vice and folly bear throughout the play their own bitter thorns; virtue and repentance have their sure reward. The mind of the spectator is carried from beginning to end in an elevated groove, and it leaves a profound impression for good. But Formosa was presented, at the time we speak of, in a form and with a glitter which might tend to unhinge the weak and sensuous and lead them to envy the short-lived satisfactions of a wicked course.

That such a play as Formosa, with its attractions of decolleté dresses, real cabs and real furniture, should have jostled out of existence a really fine work of high art, is indeed a wreck on the Dramatic Ocean—a running down of a dramatic *Oregon*

The Actors' Fund.

There are now seventeen persons receiving relief from the Fund. Last Thursday the Executive Committee considered eight applications, all favorably.

The amount expended last week was $376, which included three funerals.

New members and annual dues paid in: Robert Honner, Harry Sloan, Louisa Eldridge, Richard S. Smith, Harry T. Wilson, George W. Lederer, Frank David, Carl Otradovez, J. C. Callahan, E. P. Simpson, John J. Dever, J. P. Sullivan, Thomas Berry, Rose Watson, George Zebold, Mrs. Mary Barker, Walter Clements, Thomas G. Howard, Edward Lamb, Charles Gordon, Charles H. Hicks, James F. Peters, Patrick Murray, Charles Cronskey, John W. Rennie, William Spencer and James Taylor.

Harry Siddons' Sad Journey.

Last week, under the caption "A Hero," THE MIRROR published the sad case of Henry Siddons—not, however, mentioning his name. On Thursday evening Harry Edwards, of Wallack's, read the tale of distress and heroism in his dressing-room between the acts. He suspected that the physician alluded to as having befriended the player was Dr. T. S. Robertson, and he despatched the following note to him at once: "I have just read in to-day's MIRROR a very sad story which reaches me now for the first time. I allude to the poor fellow who goes home on Saturday to die of that horrible disease, cancer. I imagine you must be the physician referred to, and I want to know if something more cannot be done for him. It is quite late, I know, but if I could learn his name I could, I am sure, induce our company and perhaps others to do something toward giving his helpless little ones some comfort after they have been deprived, as it appears they soon must be, of their only protector. Write me a line to-night if you think any effort should be made."

The particulars were sent to Mr. Edwards, who immediately set to work to raise money for poor Siddons. Among the Wallack company he collected the same night $152. Herbert Kelcey solicited subscriptions at the Madison Square Theatre and obtained $65. Miss Dauvray sent $50 as the contribution of herself and the Lyceum company. From Daly's $21 was turned in. Mr. Dixey gave $10, Mrs. N. C. Goodwin $10, Dion Boucicault $25, and from other private sources $39 The Actors' Fund bought an intermediate passage to England for the sufferer, and also allowed him $20. The total amount collected between Thursday and Saturday reached $514. The active interest taken in the case and the prompt and generous response of those before whom the pathetic story was laid calls for the highest commendation. It was another striking illustration of the quick sympathy and open-handed charity for which the profession is justly renowned. The donors can enjoy the confidence of having lightened the homeward voyage of a dying man and ministered to his comfort and the future of his children.

Mr. Siddons left by the *City of Chicago* on Saturday morning. Walter Hubbell, who has shown him many kindnesses, handed him $49 at the ship as a parting gift from the Breadwinner company, of which the sick man was lately a member. There were also at the pier to bid him good-bye, Henry Bingham, Walter J. Brooks and Dr. Hill. He placed his money in the hands of the purser of the ship, with directions that in case he should die and be buried at sea it is to be paid over to his children or their guardians. Should he live to reach England, after making provision for them with relatives or in some institution, he will enter a cancer hospital and await death.

Mr. Siddons came to this country from Cape Town, South Africa, where he had been playing with the Mabel Hayes company, two years ago on the barque *Honor*, and appeared here in a piece called A Sister's Oath. He afterward acted in Dad's Girl, Madame Boniface, Three Wives to One Husband and other pieces. He is an educated man, and has written several original plays and made a number of adaptations. He managed a provincial company in England, and as an actor was at his best in burlesque, low comedy and eccentric character.

Some Sensible Remarks.

Henry Irving was interviewed by an English newspaper man recently. In the course of his remarks the manager of the Lyceum gave some sensible views on several interesting professional questions.

"Provincial stock companies cannot succeed, in my opinion; I wish they could," said Mr. Irving. "If they could be revived they would undoubtedly prove very beneficial to the dramatic art, and if you could induce the State or the corporations to subsidize the manager reviving them they would certainly prove successful. But that is a possibility which is scarcely likely to be realized at present, and without it the provincial stock company cannot, I fear, attain the vitality and longevity which all true well-wishers of the drama would desire for the old system. To revive the stock system with any prospect of success the provincial manager bold enough to experiment in this direction must have an abundance of capital and strong confidence in, and patience with, the young actors. I am very much afraid, in the first place, that he would find it extremely difficult to get actors competent to play the old comedies. Yes, you are quite right; very good actors are constantly turning up in the travelling companies; but most of them are one part men, who haven't had the training necessary to the constitution of a versatile exponent of old English comedy parts. And where they were good enough they would instantly be snapped up by a London manager, who would never hesitate to give a salary which the provincial manager couldn't afford to pay.

"Then there is the further fact that a stock company playing familiar old English comedies would have no chance in these days of competing with the travelling novelties. Playgoers want to see the new pieces known to them by reputation, and also the stars included in nearly every provincial touring company. You see, in the old days, when I was a member of Knowles' stock company in Manchester, for instance, our local organization was being constantly recruited by a succession of travelling stars, who played the same pieces over and over again, which we, the stock company, were familiar with. These stars sometimes attracted large audiences. Then, besides, even in the old days, we couldn't fight against the competition of travelling companies, and if a touring combination like the Haymarket company appeared at the rival theatre, our house was absolutely deserted by the public. The Manchester stock company under Knowles did not prove a very profitable venture, excepting at pantomime time, and how, then, could it be expected to pay now? Actors in those days hadn't grown accustomed to the salaries paid nowadays. Calvert, as stage manager to Mr. Knowles, had a salary of four pounds per week. I had two pounds ten, which was raised before I left Manchester to three pounds. It is only fair to mention," added Mr. Irving, with a return of the merry twinkle to his eye, "that we also had the privilege of an annual benefit granted us, by which we generally lost from ten to twenty pounds. And yet ours was an admirable company, including as it did such excellent actors as G. F. Sinclair, Harry Thompson, Clifford Cooper, Lloyd Evenil, Mrs. Raymond, Miss Hodson, Mrs. Calvert, Mrs. Bickerstaff and many others. Do you think you could get actors of their class now to play at the salaries we worked for?

"Where are the actors of the future to learn their business? That I really don't know. As you are aware, I have two sons, and one of them seems determined, poor lad, to be an actor. But I positively tell you that I—a London manager of some influence, I believe—am utterly at a loss to know where he should get his dramatic training. If I bring him here to my own theatre I can only send him on the stage nightly as one of a crowd, with, at the most, a line or two to speak, and he would perhaps have to content himself for twelve months, or for as long as the run of the piece lasted, with the repetition of that line. How long would it require, at this rate of progression, to make an actor of him? If I allowed him to join a travelling company he would get a small part, which he would similarly have to repeat for months, without learning much more than the words of that piece. In the course of time he might become a fair mechanical actor, but would he ever become an intellectual actor, capable of representing purely intellectual parts? In the old stock days he would have joined the local company in a fourth-rate theatrical town, where he would have had plenty of hard work and a well-varied repertory of parts to play; thence he might have been promoted, and so on upward, until he became an experienced and accomplished actor. Under existing circumstances I am really unable to see how he should acquire the necessary training, and that is the only answer I can make to the scores of dramatic aspirants who write to me for advice.

"A young actor coming on the stage now has small chance even with the man of ten years ago. The school where he should acquire his theatrical education is gone. It is probably owing this fact that we see nowadays so much of mechanical acting, so many pieces written to suit the eccentricities of actors. It appears to be the tendency of the age that the actor shall not suit himself to the play, but that the play shall be suited to him. And having obtained a piece calculated to show his individuality to striking advantage, he merely goes on repeating himself, and is spared the trouble of studying, of creating, of *acting*. The intellectual actor must never cease to study; he must constantly make notes of what does well and what does not do well, striving then to improve the former and to forget the latter. He must *feel* his part, and throw his soul into it. Mechanical parts save all this trouble, and to actors without experience of the rudiments of acting are the only parts possible. And, therefore, mechanical—as opposed to intellectual—acting appears to be the theatrical programme toward which we are drifting.

"Can I analyze the motives that impel a man to do the hard work necessary to the achievement of success on the stage? Well, I don't think it so much a case of motive as of disposition. Artistic feeling is, I suppose, the impelling power. A young actor who sketches out a course for himself, and strives truthfully and thoroughly to follow that course, always doing the best that lies within his power to do, is the actor who is most likely to succeed. The wavering man, influenced by every individual's opinion, never achieves anything. The conscientious and artistic actor progresses. He learns through his own discrimination what he does. He detects his own faults and corrects them for himself. Many young actors are unfortunately spoiled by flattery, and others are turned aside by adverse criticism. I wouldn't advise any young actor to read press criticisms until he has moulded his character and matured his conception of his aims.

"Yes, I think the press on the whole does good in guiding dramatic art. I believe firmly in the integrity and capability of contemporary journalism. I have met in the course of my career with very few cases of malicious or venomous criticism; sometimes a writer desirous of neatly turning his sentence, or of making a smart thing, may express a meaning that is not quite just or truthful; but these are exceptions. Sometimes I think that a dramatic critic criticises not so much what the actor does as what the critic wants the actor to do. It appears to me that the critic should find the actor's motive and then criticise, instead of supplying a motive for himself and criticising from that standpoint. Another occasional objectionable feature of criticism is the criticism of comparison—the criticism which compares one man with another, and arrives at conclusions through that process. That is, I think, a mistake; but on the whole I consider the press criticism generally is exceedingly well done.

"Oh, you want to know my opinion as to the cause of the dearth of original English dramatic composition. Well, I don't know there is any such dearth. I believe that there are almost numberless good pieces at hand, and if managers would but look for them they wouldn't complain of scarcity. I have a large number sent in to me for inspection, and find many excellent examples of dramatic composition. Unfortunately, I cannot produce them all. I have five or six good ones now, all of which I thoroughly believe

Confounding an Author.

There are some managers, many, alas! fatal! who have the knack of misunderstanding and inconsistently writing it down to their own advantage and the detriment of the author thereof. We know one of these gentlemen well. To his credit be it said that he does not make a practice of his art, but only exercises it sporadically when much entreated. On one occasion a dear friend of this gentleman was trying to get a copy of a play from him, and at that moment was taking the town, but by means could not command the cash, and for the pair he begged our friend to exert his influence on his behalf. He wanted the piece for his wife to play in England. He promised eternally gratitude. He said offered to pay, and more—and then some. He refused—would not his dear old friend do this for his relief? The dear old friend, nothing loth, was at last over persuaded. "Don Juan," he [illegible] tempter, "and whatever I'll do or say, I'll be consented." The deed was done. The tempter went to [illegible] beauty triumphant, with his copy of the play in his trunk. The play made some [illegible] side, and the ex-Atlantic [illegible] wonder as to the manner in which [illegible] perky had been obstructed. One [illegible] pirate and the right owner of the [illegible] nobbed over a social glass. In due [illegible] talk about this, that and the other, [illegible] ting was discussed, and the [illegible] stolen drama and very [illegible] reference to the [illegible] play, and swore that he would [illegible] dred dollars to have the [illegible] tory. The pirate's face [illegible] "Will you stand a drink? I [illegible] the deed?" "A drink!—no drink [illegible] champagne, if you like!" "Champagne will do," replied the pirate, "I'll [illegible] it—I!" The astounded [illegible] chair, his mouth wide [illegible] ing, he shouted: "You!" "Ay, [illegible] alone I did it, too!" The [illegible] umphed. The defrauded [illegible] hand and cried: "Confound it! [illegible] impudence. Waiter, a bottle of [illegible] cigars." Thus did a poet [illegible] wrath.

Professional Doings.

—The World is now running [illegible] this week. Boring for Gold [illegible] ville is credited with having [illegible] ies that were endowed. It is [illegible] play is shortly to be seen in the [illegible] career of the drama has been rather [illegible] this season.

—The company engaged to play Gilt's burlesque, Arcadia, which opens at the Bijou Theatre on next Monday evening, left yesterday for that city. Upon the success of this piece it is said will greatly depend the determination as to what shall succeed Dixey at the Bijou Opera House.

—Fannie G. Bernard will create a leading role in The Three Students, a drama which is to have a first production at Belleville, Ont., in the latter part of April. The drama is the work of R. K. Carlette, a dramatic student of Belleville. After May 1 Miss Bernard will be at liberty for leading business.

—On next Friday, April 9, ex-Judge Dittenhoefer will argue in the United States Court at Providence for Miles and Barton and Manager Morrow, of that city, the question as to whether companies can be restrained from using orchestra scores of The Mikado. John Stetson is the contesting party.

—On April 12 John W. Jennings will open a season in the farcical comedy Confusion at the Arch Street Theatre, Philadelphia. Frederick Corbett, Annie Ware and Teresa Bonfer will appear in support of Mr. Jennings as Christopher Blizzard. The tour will be under the management of W. G. Peterson.

—There is a little unpleasantness between the Opera House (regular prices) and the Sixth Avenue Theatre (cheap prices) at Beaver Falls, Pa. John Dillon recently played at the latter house to a shower of "paper." He objected, and the local manager told him that all the employes of the other house had been liberally supplied with tickets. Manager Foster, of the Opera House, indignantly denies this, and says that no tickets from the other house would be accepted by himself or his employes.

—The fiftieth representation of The Gypsy Baron will take place at the Casino next Monday night. On the evening of the seventy-fifth performance, occurring early in May, the roof-garden will be opened with the usual promenade concerts given by Rudolph Aronson's orchestra under the direction of Mr. Aronson himself. One of the principal features of the concerts will be the giving of [illegible] ular floral exhibitions. A new [illegible] several very pretty pieces of [illegible] added to the decorations.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

cellent co. to better the cast. The play abounds in funny situations.

BATAVIA.

Opera House (Harry C. Ferress, manager): Atkinson's Comedy co. in Peck's Bad Boy to fair house March 27.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Frederick Bryton in Forgiven, March 22, to a small house. Excellent satisfaction. Lester and Williams in A Parlor Match, 24th, to a very good house. Janish, as Princess Andrea, 27th, to a good house. Enthusiastically received, repeating her former success.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Louise Sylvester, March 24 and 25, to good business. Sullivan's Female Mastodons, 27th, gave a miserable performance.

AMSTERDAM.

Opera House (A. V. Neff, manager): Mrs. Tom Thumb and co. March 24, 25, giving four entertainments to fair business. Good satisfaction. Lester-Yeamans-Williams' Parlor Match co., 27th, to big business. Large audience immensely pleased. Carrie Swain to large house 31st. Second appearance this season.

Foster Opera House (N. S. Foster, manager): Rightmire's Dramatic co. week of 22d to big business. The bill was changed nightly.

NEWBURG.

Newburg Opera House (Col. Dickey, manager): Lester and Williams' Parlor Match, March 23, to good business. Smith and Alton's Dramatic co. filled rest of week to only fair houses.

COHOES.

Opera House (P. I. Callen, manager): Nordeck, presented by Frank May, was the attraction March 25. A large a fashionable audience set the seal of approval upon an excellent co. and grand play. Mayo achieves a decided triumph in the character of Waldemar Nordeck, and it is unquestionably the greatest success of his life. It was a case of genuine surprise to those who had identified Mr. Mayo with Tom Badger and Davy Crockett. Mr. Mayo's debutante, Kathryn Kidder, enacted the character of Wanda in a most artistic and pleasing manner, and justly divided the honors with the star. The rest of the co. is far superior to the average.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Louise Sylvester in A Hot Time, March 26, 27, to fair business. Singing, dancing and specialties good. Sawtelle Comedy co., 5th, week.

Eleazar (T. H. Whitlock, manager): Belle Cole Concert co. gave best of satisfaction to fair house 25th. The harp solos of James Blamphin were the finest ever heard here, and were warmly applauded. Manager F. R. Davis, of the Cole co., sends regards to THE MIRROR.

WATERTOWN.

City Opera House (E. M. Gates, manager): Paddy Ryan in Terry the Fox appeared to a poor house, March 27. Joe Sweatt Post in Drummer Boy of Shiloh 21st, 22d, 23d. Harrigan's Tourists, 5th; Amherst College Glee Club, 9th.

OLEAN.

Opera House (Wagner and Reis, managers): Atkinson's Peck's Bad Boy, 26th to a fair house. Adelaide Moore in As You Like It, 27th, to a light house. Sawtelle Comedy co., 29th, week.

Mayer's Hall: That Awful Girl, 27th, to a very light house. The entertainment was simply a repetition of Peck's Bad Boy.

OHIO.

COLUMBUS.

Metropolitan Opera House (Millers and Okey, managers): McWade, as Rip Van Winkle, had a small house March 22. The Florences in Our Governor, Mighty Dollar and Donnay and Son played to splendid houses March 26 and 27. Rose Coghlan in Our Joan 29 and 30. Minnie Maddern 30th.

Grand Opera House (Millers and Okey, managers): Atkinson's Peck's Bad Boy played to enormous crowds last week. This week, A. S. Wood as Boy Scout and Rose Detectives. Hunt, Whitney and Long's Magnets.

Theatre: The new faces at Bob Alder's Garden this week are Emery and Russell, the De Alma Family and Thomas B. Ridley.—The Bells Brothers will give an illuminated night parade 30th and open the season here 31st and 1st.—L. C. Collins, the newsdealer, will go into new quarters one door nearer the Metropolitan, 1st. Tom Mason always on sale.—Exalted Ruler C. C. Harrison, of Columbus Lodge of Elks, having moved to Zanesville, a new lodge there is among the possibilities.—Tickets to the ushers' benefit, 14th, are selling well, and the affair promises to be successful.

DAYTON.

The Grand (Reis and Dickson, managers): The recent riot and strike in this city proved a damper on the attendance during the past week. Nevertheless all the attractions played to paying business. Alice Harrison and a fair co. produced Hot Water March 22 to a large but not exactly pleased audience. The play did not have its lukewarm, and without the charming Alice Harrison would have been decidedly chilly. James O'Neill and a powerful support in Monte Cristo, 23d. Large and fashionable audience. This was the third engagement and fifth performance of this grand production within a year, and the audiences have been of such huge proportions as to fully demonstrate that O'Neill is a Dayton favorite. Quite a number of years had elapsed since Mr. and Mrs. W. J. Florence appeared here last, and their reception in Our Governor, 25th, was indeed a welcome. An engagement of unusual interest was the appearance of Rose Coghlan, 27th, in Our Joan. To state that Miss Coghlan left a most favorable impression would expressing it mildly. A double encore at each curtain and at the finale is an unusual occurrence, and one that the recipient can well feel proud of. The co. was far above the average.

Castle Manager Larry H. Reist is in Fort Wayne, Ind., looking after his interest in The Naiad Queen.—Will B. Marks, who has been visiting here during the past Winter, left March 25 for Philadelphia to join the O'Brien Brothers Circus. During his stay here Mr. Marks has made a host of friends.—Manager Sam Henderson, of Memorial Hall, informs me that there will undoubtedly be a Summer co. as usual.—One of the local papers passed quite a compliment on The Tiddy Gubler.—Kate Castleton in Crazy Patch will be the attraction at Manager Larry H. Reist's benefit April 23.—The *Bill of 30 Play* grows brighter each issue, and has evidently come to stay.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Alice Harrison, supported by a fine co., drew fairly well March 24 and 25. Hot Water is a very poor production, which gives neither star nor co. a chance. It seems a pity that such a combination of artists cannot be seen in a better piece.

People's: Hardie and Von Leer in A Brave Woman did an enormous business during the week.

ZANESVILLE.

Schultz & Co.'s Opera House (John Hoge, manager): Lillian Olcott's audience was very small March 23 when she produced W. S. Gilbert's comedy, Pygmalion and Galatea. The reception accorded her was rather cold; there was a total lack of approbation, which proved that her efforts did not please. As the statue she was very successful, but when she had descended from the pedestal her performance deteriorated, except so far as her stage movements went; her actions in walking, posing and gestures were exceedingly graceful. The supporting company averages fairly well.

Bijou Theatre (Dr. O. C. Farquhar, manager): The Rinehart co. began a week's engagement March 22, during which Red Riding Hood and The Siege of Vicksburg were presented. Business was fair throughout. Bertie and Goldie Rinehart, two beautiful and gifted little misses, are the leading lights of the co. Both sing well and dance nicely. Miss Bertie has a sweet soprano voice, somewhat limited in value, but excellent in expression. Her rendering of "White Wings" and "The Merry War" waltz song was fine. Her acting, too, is commendable for its *naivete*. Miss Goldie was at her best in the character of a little pickaninny, which she rendered with much archness. Her's is a contralto voice, of excellent *timbre*, and with care and cultivation she will develop into an artist of merit. Bobby Ralston, the comedian, is an energetic little fellow; every effort of his brought forth uproarous applause. The rest of the co. rendered efficient support.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): The Corner Grocery, with Dan Sully as Daddy Nolan, to a large audience at advance l prices (75 cents). The people enjoyed the fun if it did come high. Minnie Maddern April 9.

LEETONIA.

Forney's Opera House (M. T. Forney, manager): Leland Opera co. 18th in the Mikado to a good house. Audience well pleased.

LANCASTER.

Chestnut Street Opera House (Herman Wilkiemyer, manager): The Ellis Family Bell Ringers gave a very creditable entertainment to a large audience 23d. Minnie Maddern April 8.

KENTON.

Grand Opera House (Henry Dickson, manager): Barney Campbell's Siberia 19th to splendid business. The play is too widely known to need criticism. Mr. and Mrs. W. J. Florence 23d to good business. Florence delighted the large audience. April 6, Billy Kersands' Minstrels.

Notes: The revivals at the several churches have ceased, and theatrical business is picking up.—A. J. Lewis, a scenic artist of Chicago, is engaged in painting a full set of scenery for the Grand. Manager Dickson has refitted the house, and is constantly adding something to make it more attractive.—Two natural gas and oil companies have been organized, and the work of boring will begin immediately.

LIMA.

Faurot Opera House (Quincy Kilby, manager): Crocker's Equirationals played to very slim audiences last week, with the exception of March 22, the occasion of the usher's benefit, when the house was filled. Henry Chanfrau in Kit 3d; Minnie Maddern, 8th; Maggie Mitchell, 14th.

CHILLICOTHE.

Clough's Opera House (E. Kauffman, manager): Daniel Sully appeared March 22, presenting for the first time in this city his highly successful comedy, The Corner Grocery, to fair business. Rhea, 10th; Crocker's Educated Horses, 12th.

Items: Lilian Olcott, booked here March 24, 25, failed to appear. No reason given.—T. F. Hopkins, of The Corner Grocery, sends his regards to THE MIRROR.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Robert McWade, March 25, in Rip Van Winkle. The attendance was not large, but as good as deserved. Mr. McWade is good as Rip, but his support is far below the average. The veteran actor, James Murdoch, gave an elocutionary entertainment 26th to a large and well-pleased audience.

Items: As soon as the season closes carpenters will be put to work on our theatre, which will be entirely remodelled, new scenery put in, and, in short, it will be put in ship-shape for the season of '86 and '87.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): A good-sized audience enjoyed the fine acting of James O'Neill as Dantes and Monte Cristo March 22. Good co. A small house greeted the Florences in Our Governor 24th. Mrs. Florence's costumes were much admired, and Mr. Florence's yarns were hugely enjoyed. Hollywood Children, 7th.

Black's Opera House (Samuel Waldman, manager): Maude Granger, supported by a good company, March 23 to 27, in Article 47, Frou-Frou and Camille, to good business. The comedy work of Harry Clark merits special mention. Rose Coghlan, 1st.

Items: Through the courtesy of Mr. Bookwalter, members of various troupes playing here have visited his art collection in the Grand Opera House building. Mr. Bookwalter is a most genial host, and makes their short stay very enjoyable.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Robert McWade in Rip Van Winkle March 24 had a small audience. Co. only fair. The house was filled 25th to see Mestayer's Tourists. The Trip in a Pullman Car is a ridiculous affair, and has many nonsensical situations that excite roars of laughter. A pleasant feature is the singing of Ida L. Abrams, who is a clever young lady and has ability for the making of a successful soubrette. The co. is a good one. Drummer Boy of Shiloh, 5th, week, by the G. A. R.; Maggie Mitchell, 13th.

SIDNEY.

Monumental Hall (Ayers and Robinson, managers): Wagner's Minstrels gave an entertainment Thursday and Friday nights to good houses. The show is a good one.

Item: Lew Wagner's Minstrels, a party organized at this place, opened a season of four weeks March 29.

SALEM.

Opera House (F. W. Allison, manager): Leland Opera co. in The Mikado to a large and well-pleased audience March 13. The co. is excellent. Ed. Melcher's Ko-Ko deserves special mention.

NORWALK.

Whittlesey Opera House (S. S. Levy, manager): Leland Opera co. played The Mikado March 22 to a full house.

BUCYRUS.

People's Opera House: A crowded house greeted Damon and Pythias 26th. Harry Townsend as Damon and Esther Lyons as Calanthe were splendid. Mr. Townsend is an actor of great ability.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Mattie Vickers in Jacquine pleased a fair audience 25th. John Thompson, 2d; Fun on the Bristol, 5th.

Item: Mattie Vickers will produce a new play next season, written by E. A. Locke.

OREGON.

PORTLAND.

Casino: The Merry War was produced by the Thompson Opera co. March 22 for the first time in this city, the house being packed. The opera is very pretty, and was well sung by this excellent co. Philip Branson is entitled to great praise for his performance of the part of the Marquis. He sang superbly and acted with grace and intelligence. A. W. F. MacCollin acted the comedy part exceedingly well, while Carrie Godfrey did very fairly as Violetta. Franc Hall's appearance on the stage was heartily welcomed. Her rendition of Elsa was very good, although the character is hardly suited to her. Miss Branson made a lovely appearance and led the march of the Amazons in good style. Bebe Vining's Artemesia and Willett Seaman's General were fairly done. The costumes were the most beautiful ever shown in this city, and the scenery was fine. The chorus sang splendidly and deserve great praise.

Items: The Newmarket has been closed for some time, and will remain so until a good attraction offers.—J. P. Howe is still sole manager of the Newmarket.

PENNSYLVANIA.

EASTON.

Opera House (W. M. Shultz, manager): The Two Johns, March 24, to a very fair but decidedly top-heavy house. Aimee, 26th, drew a very large and highly pleased audience. Her co. is exceptionally strong.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, manager): Kate Castleton and her co. presented Crazy Patch under the the auspices of Allen Fire Company, March 22. The house was filled by the friends of the Company. Miss Castleton enacted her role in a bewitching manner and received several recalls. The support was well balanced, and in their respective parts all did well.

Music Hall (G. C. Aschbach, manager): The popular young actor, Frederick Bryton, made his second appearance this season, 23d, in Forgiven; or Jack o' Diamonds. Mr. Bryton left a most favorable impression on his first visit, and a large and select audience greeted him, all of whom expressed their appreciation of the finished manner in which the play was presented by this excellent co. by frequent and enthusiastic applause. The Two Johns was the attraction 25th and was received by a fair-sized audience. The heavy weights Mr. Stewart and Mr. Murray, who assumed the title roles, were immense and kept the audience convulsed with laughter. The rest of the co. were good. Aimee made her first appearance here 27th giving two performances to medium business. Mam'zelle was presented at the matinee. The Divorce Bill was advertised for the evening performance, but it was announced from the stage that owing to some misunderstanding the trunks containing the wardrobe for this play were sent to Philadelphia, where the co. appears next week, and Mam'zelle was repeated in the evening to a highly pleased audience.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers) Atkinson's Peck's Bad Boy came March 24, to la ge business. Adelaide Moore, 26th, to fair business, appearing as Rosalind in As You Like It. Belle Cole Concert co., under the auspices of the Women's Relief Corps, 27th, to good house. Rare musical treat. Princess Andrea, 1st; Gillette's Private Secretary, 9th, and Modjeska, 12th.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Ezra Kendall in A Pair of Kids, a return engagement and to full capacity of the house. Unusual amount of fun.

Coming: Barry and Fay, April 2; Rag Baby, 5th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Bella Moore co. presented A Mountain Pink, 23d, to good business, and Harry Sargent's new star, Adelaide Moore, gave us As You Like It, 25th.

CONNELLSVILLE.

Opera House (Stanford Pratt, manager): John Thompson 24th and 25th to good house. Co. fair.

NORRISTOWN.

Music Hall (W. J. Boyer, manager): Corinne Opera co. week of March 22 in The Mikado, Fizz, La Mascotte, Chimes of Normandy and Capers. Fizz was repeated by special request on Saturday evening to a jammed house. The business of the week compared to other cos. at same prices was extremely large. The co. is one of the town's favorites and does good business wherever it comes. This is the third engagement here.

NEWCASTLE

New Park Opera House (E. M. Richardson, manager): The Emma Abbott Opera co. opened this house March 29 with The Mikado, followed 30th by Mignon. The operas were staged beautifully and sung admirably. Miss Abbott appeared both nights. The houses were large, the advance sale being over 600.

Opera House (R. M. Allen, manager): The Standard Dramatic co. opened a week's engagement March 29th at panic prices. Ingomar 29th, followed by Our Boys and Come Here, 30th; Marble Heart, 31st; Romeo and Juliet, 1st; Monte Cristo, 2d; Dora, 3d (matinee) and Damon and Pythias evening. Good performances thus far.

OIL CITY.

Opera House (Kane and Rogers, managers): Fun on the Bristol played a return engagement March 26 to fair house. E. D. Fannehill's recital of the "'Ostler Joe" poem was highly appreciated.

McKEESPORT.

White's Opera House (James E. White, lessee and manager): John Dillon, in States Attorney, March 22 and 23, to only fair house. He is supported by an excellent co. and gave entire satisfaction. A labor strike hurt business. The strike has been amicably adjusted.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Bristol's Equescurriculum to good business week of March 22, and gave an excellent entertainment.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Two Johns, March 22, to good business. The new version is an improvement. Aimee in Mam'zelle March 23 to fair business. Frederick Bryton in Forgiven March 24 to light business. One of the best entertainments of the season. Ezra F. Kendall in A Pair of Kids, March 26 and 27, to fair houses.

BEAVER FALLS.

Foster's Opera House (C. B. Foster, manager): Last attraction was Two Johns which gave general satisfaction. Thorne's Black Flag, night before, gave a fine performance to a fair house. Lillian Spencer, 2d.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): John Dillon, two nights last week, to very slim house. Fair co. Irish Aristocracy, fair co., to little better house. Corner Grocery, 28th.

LANCASTER.

Fulton Opera House (B. Yeager, proprietor): Waite's Comedy co. with Cora Neilson and S. W. Carner as the stars, March 22, week, at low prices, to very good business. The co. is a fairly good one, and during the engagement favored us with Shadows of a Life, Ingomar, Widow Bedott, Carrots the Waif, Rip Van Winkle and French Spy.

READING.

Grand Opera House (George M. Miller, manager): Kate Castleton appeared in Crazy Patch March 26 to a large audience. The performance was bright and sparkling. Miss Castleton was frequently encored. A Pair of Kids was presented for the third time this season by Ezra F. Kendall, and drew a crowded house. The performance of The Two Johns, 27th, was much enjoyed by a large audience. We, Us & Co., 5th; Rag Baby, 7th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The first three nights of last week, Neil Burgess and his excellent co. presented the old-time and ever-welcome Widow Bedott before fair-sized audiences. George W. Stoddard, as Elder Shadrack Sniffles, made a big hit and fairly shared the honors with Burgess. The Young Mrs. Winthrop co. filled the rest of the week, but not the house. The performance was very tame. April 2 Oliver Byron two nights. Boston Museum co. in the Professor 8th, 9th and 10th.

Providence Opera House (Robert Morrow, manager): Monday evening the White Slave co. began a week's engagement. April 5 and week Frederick Warde. The Alfa Norman English Opera co. gave us a treat in music and singing during the past week. Owing to the injunction placed on the orchestra, it was given with piano accompaniment and proved such a success that it was given five representations during the week and drew the largest houses. Henry Hallam, as Nanki-Poo, was excellent. His voice is clear and natural and his acting easy. Mr. Ryse, as the Mikado, with his deep bass voice, made a decided sensation. He is an actor as well as singer, which is not often met with in that character. Miss Norman's Yum-Yum was very nice and her pretty face and sweet voice won the audience at once. Miss Maxwell gave us a surprise in her Katisha; beautiful voice and natural conception of the character. What there was of a chorus was good, but it was very light. The Bohemian Girl was the only other opera presented, The Enchantress being withdrawn in favor of The Mikado.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week are the Rentz-Santley co. Last week's attractions were first-class, but the attendance was only fair. The Lenten season makes itself felt here.

Items: The Musee and old Dime Museum are doing the best business. The attractions at the Old Dime for this week are Dougherty and Stoddart's Minstrels. The arrivals at the Musee are Fred Davy's Marionettes, Major Burke, Morello Brothers, Crowley, Ed Baldwin, Kittie Bingham, W. A. Melville, Dan Leavitt, Harry Fielding and Maggie Walker.—In my last week's letter I remarked that Modjeska played here last season at regular prices, but since learning that I was misinformed, I make this correction, as the prices were advanced the same as this season.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Bartley Campbell's White Slave was given by a good co. March 25 to good business. The quartette, Howell, Callahan, Bagley and Brown were exceptionally fine. The Lisa of May Newman was good.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Blanche Curtisse, fairly supported, presented Only a Farmer's Daughter to two good houses March 23 and 24, the latter performance being a benefit tendered to Manager Keogh. The benefit was a flattering success, considering the strong counter-attraction. Moody and Sankey, who filled to overflowing the largest hall in the city on the same night. The Wages of Sin played to very light business 26th, matinee and 27th. Yet it is one of the strongest attractions we have had this season. All the prominent characters were exceptionally well done.

Check: Nevada's manager, Chizzola, left several unpaid telegrams and express charges for Manager Keogh to settle.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Minnie Maddern opened March 25 in In Spite of All for three nights and matinee. Business light; co. fair. Milton Nobles week of 29th. This closes the regular season. Frank Gray, resident manager, took a benefit 29th.

Items: W. E. Crosley, proprietor of the Dime Museum, skipped on last Saturday night, leaving numerous creditors and his co. of curios and assistants to mourn his departure. The museum was attached. It has been running on the co-operative plan in order to enable the stranded people to get out of town.

MURFREESBORO.

Opera House (M. A. Nelson, manager): Milton Nobles and his excellent co. appeared March 24 to a fair sized audience, producing his new play, Love and Law. A more enthusiastic audience never assembled at the house. The star and co. won all honors for their excellent performance. The entertainment merited a larger audience.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Milton Nobles March 23, to a good house, in his melodrama, Love and War, with a strong cast. There is not a stick in the whole co., and the house went wild over the superb acting of Milton and Dollie Nobles. The only objection to Nobles is his low tone of voice and rapidity of speech. Rhea 3d.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Baker and Farron came March 22, and gave a Soap Bubble three nights and matinee to fair audiences, excepting the closing performances, when there was a very slim house. The earnest efforts of Farron, assisted by Gracie Emmett, saved the skit from utter failure. Baker does not appear to advadtage, and seems rather careless at times. The support, with the exception of the above mentioned lady, is rather weak. The neat song-and-dance of Harry Rich in the first act is about all that entitled him to favorable mention.

Item: It is rumored that this is B. and F.'s last season together, and that the old firm of fifteen years' standing will dissolve next season.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): The Opera House was closed until March 20, when a large and brilliant audience assembled to hear the Kellogg co. in concert. In Pauline Montegriffo we met an old favorite, she having been with Madame Hauk two years ago. Both of her solos were encored. Her rendition of "Some Day" was very fine. Miss Kellogg proved a great disappointment. Those who had heard her before could not fail to note that her voice had lost its freshness. In fact, her voice seems to be but a remembrance of that which thrilled her audiences in years gone by. The great hit of the evening was made by Ollie Torbet, her handling of the violin being simply wonderful when her youth is taken into consideration. There was about $600 in the house.

Gossip: Ross David, the tenor of the Kellogg co., was down on the programme for a serenade by Mattei. He sang, however, "Let Me Dream Again." He went into one of our music stores during the day and asked for a copy of the latter piece, saying the "people here could only appreciate something on the chestnut order."—I forgot to mention that the quartette Rigoletto was given in a very poor manner, the tenor solo being omitted.

WACO.

Garland Opera House (J. P. Garland, manager): The airy nothings of Baker and Farron's Soap Bubble amused a respectably sized audience March 18. Gracie Emmet, as soubrette, caught the boys with her archly, clever ways. Babel, the phenomenal Cowboy pianist, is well-known here, where his dashing technique has won for him a gaudy reputation as a Sullivan of the ivories.

TEXARKANA.

Ghio's Opera House (J. C. Reiley, manager): Jennie Holman opened a week's engagement March 22 and drew big houses at low prices. Performances fair; support good. Band and orchestra very good.

HOUSTON.

Pillot's Opera House (H. Greenwall, manager): Baker and Farron played last night, March 25, to a crowded house in their new three-act comedy, A Soap Bubble, and highly amused the audience.

Chunks: Thomas R. Perry, business manager of Baker and Farron, sends best regards to THE MIRROR. He is highly pleased with the Texas trip. After fifteen years of travel together, at the end of the present season, Baker and Farron will separate. Mr. Baker takes Cris and Lena and Farron & Soap Bubble.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson manager): Two good houses greeted the Harrison and Gourlay co. 16th, 17th. They gave Skipped by the Light of the Moon and Out of the Frying Pan Into the Fire 17th. Latter not so well received as the first. The house was crowded to its utmost capacity to hear Mapleson's Opera co. in Carmen, 18th, with Minnie Hauk in the title role. The opera was not at all well received, and the rumor that Ravelli and Minnie Hauk would not both sing the same evening proved too well founded Mapleson's imposition in letting the audience find that out for itself had a very dispiriting effect. With the exception of the unknown quantity that undertook to and failed to take Ravelli's place the performance was well and thoroughly done, though the dead silence of the audience must have had a bad effect upon the singers.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The Lilli Lehmann Concert co. was greeted by a large and critical audience March 24. Lotta in Nitouche and Musette, 26th, 27th, to large and most fashionable houses. Wages of Sin, 1st, 2d, 3d.

Academy of Music (Herzog and Co., lessees): Leroux and Silvo's Minstrels to fair business last week. Edith Sinclair in A Box of Cash, week of March 29.

Item: On the evening of March 26, Colonel Robert G. Ingersoll and Edward S. Stokes, of New York, and Judge W. A. Lochraine, of Georgia, occupied a box on the right of the stage, while Governor Lee, of Virginia, and his family occupied the box directly opposite—all enjoying Lotta's Nitouche.

STAUNTON.

Opera House (W. L. Olivier, manager): Hungarian Gypsy Band gave a concert March 26 to a fine house, in spite of rainy night. It is, strictly speaking, not a band, but an orchestra, as the instruments are all string, except one clarionet.

LYNCHBURG.

Opera House (Simpson and Dawton, managers): The charming little actress, Lotta, appeared March 25 in Mam'zelle Nitouche. The large audience was carried away with her acting. She was called before the curtain several times. Her support was excellent.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Frank Frayne in his new Si Slocum appeared March 22, 23 and 24, giving fair performance to very good business. Kate Castleton, in her Crazy Patch, 26th and 27th, three performances; large houses. Florences 2d and 3d; Lilian Olcott 5th and 6th; Lillian Spencer 9th and 10th.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Strakosch English Opera co. opened March 22 in Il Trovatore to a large house. Faust was presented 23d, Martha at the matinee and Carmen in the evening 24th. All the principles appeared to be suffering from severe colds, which will probably account for the unsatisfactory performance given. The high prices may have had something to do with the poor business. The management appears to be slightly embarrassed financially. James O'Neill, in Monte Cristo, remainder of week, opening 25th and playing to good business. Lillian Lewis was seen in The Creole 28th, and Annie Pixley opened 29th for three nights, appearing in M'liss and Zaza, followed by Rehan's Night Off 25th for four nights. M. B. Curtis and Evans and Hoey's Parlor Match fill up the week of April 5.

New Academy (Jacob Litt, manager): The Devil's Auction opened for week of 22d to a large audience, and played to the same every night. There is little change from last season except in the cast. Mr. Dyllyn as Toby won several encores for his excellent singing in the first act, but his acting is marred by his wonderful selfcomplacency. Victoria Nathanson was bright and pretty as Janet. Emma Durbateau takes the part of Madeline very acceptably, and Louise Dempsey is statesque and shapely as Chrystaline the good fairy. The Garnella Brothers are excellent gymnasts and the ballet is graceful.

Items: The Dime Museum still draws large crowds with a well selected assortment of freaks and curiosities.—Miss Muehlenback and Miss Bensberg of the Strrkosch co. were entertained by friends during their stay.—C. W. Vance, ahead of Lillian Lewis and P. A. Connolly, ahead of Rehan's Night Off co., were in the city Thursday.—The Sangerfest guarantee fund has reached $175,000. It is an assured success.—Carl Strakosch of the opera co. leaves that organization in a few days and returned to New York.—Litt's Traveling Dime Museum is reported as doing an immense business at Rock Island when it opened 22d.—Mr. Irwin, manager of the Oshkosch Opera House, was in the city Monday.—There are a pair of twins in the city who are preparing for the stage. The little ladies are only six years old and sing and dance very prettily.

CANADA.

ST. THOMAS.

Opera House (George S. Claris, manager): George C. Miln played Richelieu and Hamlet on 22d and 23d to good houses.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Judic and her French co. appeared week of 22d in a round of French operas and musical comedies. Fine houses all week.

Theatre Royal (Jacobs and Sparrow, managers): Pauline Markham and Randolph Murray filled out a good week with the East Lynne, Led Astray etc. Australian Novelty co. 29th.

Lyceum Theatre (J. H. Gilmour and Co., proprietor): Lester and Allen's Minstrels played 22d, 23d, 24th. The show is an inferior one of its kind. With the exception of Lester there is not a particle of talent.

PICTON.

Harry Lindley Comedy co. were greeted with crowded houses to see Divorce and Ishmael, and to hear The Mikado. Lindley does not announce the operatic version of Gilbert, but his own lioretto. Nearly the entire music of the opera was given, and one or two original introductions, notably "Three Little Boys," caught on immensely. Harry Lindley's tragic death is an opera comique itself. He is supported by Adelaide Flint, Sol Walters, John Bradshaw, Allen Halford, etc.

ST. JOHN.

Mechanics' Institute (P. A. Melville, lessee): The Stafford Foster Dramatic co. began a short engagement March 18th, opening with Wanted—A Divorce. Saratoga was presented 19th. The best performance of the engagement was given at the matinee 20th, when Frou-Frou was presented. Business was very light.

Items: Will Harkins brings a dramatic co. to St. John in April.—The Gilbert Opera co. plays a short engagement here next month.—A fine co. (I don't know the name) has leased the hall for the first three weeks in May.—E. A. McDowell comes first two weeks in July. John S. Murphy last week in June.—Redmund Barry co., first week in August.—The Wilbur Opera co. returns next Fall.

QUEBEC.

Music Hall (Willis Russell, proprietor): Lester and Allen's Minstrels appeared March 25, to very large house. The Montreal Quintette Club drew a large and fashionable audience 26th. Miss Tessier, the blind musician, has a sweet soprano voice. She sang fine tunes, three of her numbers being encored. The other members acquitted themselves in a highly artistic manner. Pauline Markham week of 29th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Comelli's Japanese troupe performed to fair-sized audiences, March 22, 23 and 24. The entertainment was first-class and should have been better patronized. Mrs. T. Charles Watson appeared in Ruth's Romance 25th, to crowded house. She was supported by Messrs. Colin Campbell and Fenwick Hamilton. Bartley Campbell's Clio drew packed houses 26th and 27th. The acting of Atkins Lawrence, B. T. Ringgold and George Charles won unqualified approval.

Royal Theatre (J. H. Gilmour, manager): Lester and Allen's Minstrels March 26 and 27, to well-filled houses.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AIMEE: Philadelphia, 29, week; New York, April 5, week; Brooklyn, 12, week.

ANNIE PIXLEY: Oshkosh, Wis April 1; Eau Claire, 2; Stillwater, Minn., 3; St. Paul, 5, 6, 7; Minneapolis, 8, 9, 10.

AGNES WALLACE AND SAM B. VILLA: Northampton, Mass., April 1, 2, 3; Boston 5 week.

ADELAIDE MOORE: Syracuse, 2, 3; Toronto, Can., 5, 6, 7.

A BARBER'S SCRAPE CO.: Chicago, 29, week.

ATKINSON'S APHRODITE CO.: Chelsea, Mass., April 1; Westerly, 2; New London, Ct., 3 Norwich, 5; Middletown, 6; Meriden, 7; Holyoke, Mass., 8; Bridgeport, Ct., 10; Birmingham, 12; Ansonia, 13; Naugatuck, 14; Waterbury, 15; Thomaston, 16; Danbury, 17; New Milford, 19; Great Bennington, Mass. 20; Pittsfield, 21.

ATKINSON'S DRAMATIC CO.: Lawrence, Mass., 29, week.

ADA GRAY: N. Y. City, 29, two weeks.

ARTHUR RENAN'S CO.: Detroit, April 1, 2, 3; Fort Wayne, Ind. 7.

ALICE HARRISON: Chicago, 29, week; Cleveland, April 5, 6, 7; Buffalo, 8, 9, 10; Pittsburg, 12, week; Brooklyn, 19, week; N. Y. City, 26, week.

ALONE IN LONDON CO.: Lewiston, Me., April 1, Portland, 2, 3; Portsmouth, N. H., 4; Haverhill, Mass. 5, 6, 7; Lowell, 8, 9.

A BRAVE WOMAN CO.: Albany, 29; week; Buffalo, 5, week; Boston, 19, week.

ANNIE LEWIS: Sunbury, Pa. 29, week.

BOUCICAULT: New York City, 15, three weeks; Philadelphia, April 5, two weeks.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Jersey City, 5, 6, 7; Trenton, 16, 17.

BARTLEY CAMPBELL'S SIBERIA CO.: Uniontown, Pa., April 1; Johnstown, 2; Tyrone, 3; Philadelphia, 5, week.

BARTLEY CAMPBELL'S CLIO CO.: Montreal, 29, week; Lowell, Mass., 8.

BAKER AND FARRON: New Orleans, 29, week.

BLACKMAIL CO.: Philadelphia, 29, week.

BUNCH OF KEYS CO.: Chicago, 29, week; Lawrence, Kas., April 6; St. Joseph, Mo., 14.

BASYE COMEDY CO: Galesburg, Ill., 29, week.

BREYER COMEDY CO.: Ossian, Ga. 29, week; Pottsville, April 5, week; Monona, 12, week; Elkader, 19, week; Elgin, 26, week.

BREADWINNER CO.: Fort Wayne, Ind., 29, week: Toledo, O., April 5, week; Sandusky, 8, 9, 10.

BARRY AND FAY: Paterson, N. J., 1; Pottsville, Pa., 2; Baltimore, 5, week.

BURR OAKS (Higgins): Richmond, Va., 1, 2, 3; Baltimore, 5, week; Cincinnati, 19, week.

BIDWELL'S STOCK CO.: New Orleans, 8, six weeks.

BUFFALO BILL CO.: Detroit, April 1, 2, 3; Fort Wayne, Ind. 7.

CORA VAN TASSEL: Huntsville, Ala. 29, week; Knoxville, Tenn., April 5, week; Rome, Ga. 12, week; Birmingham, Ala. 19, week.

CARRIE SWAIN: Albany, 1, 2, 3.

CARRIE STANLEY'S CO.: Eldred, Pa., 1; Duke Centre, 2, 3; Smithport, 5, 6; Port Allegheny, 7, 8. Coudersport, 9, 10.

CALLED BACK CO. (Catherine Lewis): Troy, N. Y., April 1, 2, 3; Cohoes, 5; Pittsfield, Mass., 6; Willimantic, Ct., 7; New Haven, 8, 9, 10.

DALYS' VACATION CO: Brooklyn, 29, week; Norwalk, Ct., April 5; Meriden, 6; Springfield, Mass., 7; Lawrence, 8; Nashua, 9; North Adams, 10; Albany, 12, 13, 14; Oneonta, 15; Susquehanna, Pa, 16; Scranton, 17.

DENMAN THOMPSON: Brockton, Mass., April 1; Abingdon, 2; Chelsea, 3.

DRAPER'S UNCLE TOM: Washington, 29, week; Wilmington, Del., April 5, 6, 7; Trenton, N. J., 9, 10.

DOWNING'S VAUTOUR CO.: Chicago, 29, two weeks; St. Louis, April 12, week; Philadelphia, 19, week.

D. E. BANDMANN: Mobile, Ala., 29, week; Birmingham April 5, week; Atlanta, Ga., 12, week; Augusta, 19, week; Macon, 26, week; Savannah, May 3, week.

DEVIL'S AUCTION: Chicago, 29, week; Hamilton, O., April 5.

DAN SULLY'S CORNER GROCERY: Harlem, N. Y., 29, week; Brooklyn, E. D., April 5, week; Jersey City, 12, 13, 14.

EFFIE ELLSLER: N. Y. City, April 19, week; Louisville 29, week.

EDWIN STUART CO.: Elkhart, Ind., 29, week; Kalamazoo, Mich., April 5, week; Adrian, 12, week.

EDWIN ARDEN'S CO.: Auburn, N. Y., 29, week; Rochester, April 5, week.

EVANS AND HOEY: Minneapolis, Minn., April 1, 2, 3; Milwaukee, 5

LOUISE ARNOT CO.: Frederick, Md., 29, week.
LILLIAN OLCOTT: Chicago, 29, week; Wheeling, W. Va., April 5, 2.
LAURA DAINTY: Boston, 29, week; Brooklyn, April 5, week.
LILLIAN SPENCER: Pittsburg, 29, week; Wheeling, W. Va., April 9, 10.
LYDIA THOMPSON: Washington, 29, week; Philadelphia, April 5, week; Cincinnati, 19, week.
LOUISE POMEROY: Altoona, Pa., 29, week; Philadelphia, April 5, week; Troy, 12, week; Montreal, 19, week.
LIZZIE MAY ULMER: N. Y. City, 29, week.
LOTTIE CHURCH: New Orleans, 29, week; Jackson, Miss., April 5, week; Steubenville, O., 16, week.
LOUISE BALFE: Cleveland, 29, week.
MARGARET MATHER: Hartford, Ct., April 1; Waterbury, 2; New Haven 3; Bridgeport, 5; Meriden, 6; New London 7; Newport, R. I. 8; Fall River, Mass. 9; Taunton, 10; Brockton, 12; New Bedford, 13; Pawtucket, R. I., 14; Milford, Mass., 15; Marlboro, 16, 17; Portland, Me., 19, 20, 21; Lewiston, 22; Augusta, 23; Waterville, 24; Bangor, 26, 27; Portsmouth, N. H., 28; Worcester, Mass., 29; Brattleboro, Vt., 30.
MARY ANDERSON: San Francisco, April 5, two weeks; Chicago, 26, week; Boston, May 3, two weeks; N. Y. City, 17, week
MODJESKA: Buffalo, April 1, 2, 3; Cleveland, 5, 6, 7.
MILTON NOBLES: Memphis, 29, week; New Orleans, April 5, week; Beaumont, Tex., 12; Houston, 13, 14; Galveston, 15, 16, 17.
MAYO-NORDECK CO.: Paterson, N. J., April 1; Shamokin, Pa., 3; Pittston, 7; Carbondale, 9; Scranton, 10; Lancaster, 12; York, 15; Harrisburg, 16; Philadelphia, 19, week.
MINNIE MADDERN: Frankfort, Ky., April 1; Maysville, 2; Ironton, O., 3; Parkersburg, W. Va., 5; Wheeling, 6, 7; Columbus, O., 8, 9; Springfield, 10; Fort Wayne, Ind., 12.
MESTAYER-VAUGHN WE, US & CO.: Philadelphia, 29, week.
M. B. CURTIS: Milwaukee, April 5, 6, 7; Detroit, 19 20, 21.
MICHAEL STROGOFF CO.: New Orleans, 29, week; Houston, Tex., April 5, 6; Galveston, 7 to 10.
MAUDE GRANGER CO.: Fort Wayne, Ind., April 5, week; Toledo, O., 12, week; Columbus, 19, week.
MAY BLOSSOM CO.: Pittsburg, 29, week; New York City, April 5, week; Philadelphia, 19, week.
MAGGIE MITCHELL: Kalamazoo, Mich., April 1; Muskegon, 2; Grand Rapids, 3; East Saginaw, 5, 6; Jackson, 7; Ann Arbor, 8; Toledo, O., 9, 10; Mansfield, 13; Lima, 14.
MATTIE VICKERS: Pittsburg, 29, week; Alliance, O., April 5, Marion, 6; Defiance, 7; Toledo, 8, 9, 10; Fort Wayne, Ind., 12, 13, 14; Kenton, O., 15; Bellefontaine, 16; Springfield, 17; Louisville, 19, week,
MEHER'S SILVER KING CO. (Mack and Banga): Springfield, Mass., April 1, 2, 3; Boston, 5, week.
MARLANDE CLARKE'S CO.: Emlenton, Pa., April 1, 2; Clarion, 3, 4.
MAUDE ATKINSON: Danville, Ill., 29, week; Terre Haute, Ind., April 5, week; Vincennes, 12, week; Evansville, 19, week.
MUGGS' LANDING: Troy, N. Y., 29, week; Montreal, April 5, week.
MYRTLE FERNS CO.: Cincinnati, 29, week.
MURRAY AND MURPHY: Des Moines, April 1; Ottumwa, 2; Moberly, Mo., 3; St. Louis, 5, week; Evansville, Ind., 12; Cincinnati, 19.
MORA (Fred. Williams): New Bedford, 29, week.
MOORE-VIVIAN CO.: Cuba, N. Y., April 1; Wellsville, 2, 3; Buffalo, 5, week; Louisville, 12, week; Cincinnati, 19, week; Toledo, 26, week; Detroit, May 3, week.
NEWELL-FIELDING CO.: Quincy, Ill. 29, week; Peoria, April 5, week.
NEIL BURGESS: Harlem, 29, week.
NOBODY'S CLAIM CO.: Cleveland, April 5, week.
NORA LYTTON CO.: Judson, Ind. 1, 2, 3; Winnemac, 5, 6, 7.
N. S. WOOD: Columbus, O. 29, week.
ONLY A WOMAN'S HEART: Dennison, Tex. 1, 2.
ONLY A FARMER'S DAUGHTER CO. (Blanche Curtisse): Camden, S. C., April 1; Columbia, 2; Newberry, 3; Greenville, 5; Spartanburg, 6; Charlotte, N. C., 7; Greenboro, 8; Winston, 9; Danville, Va., 10; Durham, N. C. 12; Raleigh, 13; Henderson, 14; Tarboro, 15; Goldsboro, 16; New Berne, 17; No folk, Va. 19, 20; Petersburg, 21; Lynchburg, 22; Richmond, 23, 24; Gordonsville, 26; Fredericksburg, 27; Alexandria, 28; Annapolis, Md., 29, 30; Havre de Grace, May 1; Philadelphia, 3, week; Brooklyn, E. D. 10, week.
OLIVER BYRON: Fall River, Mass., 1; Providence, 2, 3; Portland, Me., 7, 8; Lowell, Mass., 16.
ONE OF THE BRAVEST CO.: Mystic, Ct., 1; Stonington, 2; Westerly, 3; Danielsonville, 5; Norwich, 6; Waterbury, 7; Fishkill, N. Y. 8.
OUR GOBLINS CO.: Utica, N. Y. 29, week.
ODDS AND ENDS CO.: New London, Ct. 29, week.
PLANTER'S WIFE: Cleveland, 5, week.
PRIVATE SECRETARY CO. (W. H. Gillette): Philadelphia, 29, week; Rochester, April 5, 6, 7; Elmira, 8; Bradford, Pa. 9; Youngstown, O. 10; Detroit, 12, week; Buffalo, 19; Pittsburg, 26, week; Philadelphia, May 3, week; N. Y. City, 10, week.
PAVEMENTS OF PARIS CO.: Detroit, 29, week.
PRISONER FOR LIFE CO.: N. Y. City, 29, week; Brooklyn, April 5, week; Boston, 12, week.
PEOPLE'S THEATRE CO. (Henry's): Gardner, Mass., 29; week; Fitchburg, April 5, week.
PATTI-ROSA: Topeka, Kas., April 1, 2; Wamego, 5; Manhattan, 6; Junction City, 7; Abilene, 8; Salina, 9; Denver 12, week.
PECK'S BAD BOY CO. No. 1. Buffalo, 29, week; New Haven, Ct. April 5, week.
PECK'S BAD BOY CO.: Cleveland, 29, week; Indianapolis, April 5, week.
PADDY RYAN'S CO.: Amsterdam, N. Y., April 1, week.
PAULINE MARKHAM: Toronto, 29, week; Cleveland, April 5, week; Utica, N. Y., 12, week; N. Y. City, 19, week; Washington, 26, week; Norfolk, Va., May 3, week.
ROSINA VOKES: Cincinnati, 29, week; Baltimore, April 5, week.
REILLY'S COMEDY CO.: Cleveland, 29, week.
ROLAND REED: N. Attleboro, Mass. April 1; Fall River, 2; Newport, R. I., 3; Lowell, Mass., 5; Lynn, 6; Chelsea, 7; Salem, 8; Lawrence, 9; Woonsocket, R. I., 10; Brooklyn, 12, two weeks.
ROBSON AND CRANE: Cleveland, 29, week.
ROSE COGHLAN: Springfield, O., April 1; Cincinnati, 5, week.
RIGHTMIRE'S CO.: Albany, 29, week; Zanesville, O., April 5, week; Akron, 12, week; Louisville, 19, week; New Orleans, 26, week.
RHEA: Rome, Ga., April 1; Birmingham, Ala., 2; Columbia, Tenn., 3; Evansville, Ind., 7; Clinton, Ia., 10; Cincinnati, 12, week.
RAJAH: Brooklyn, 29, week.
ROSE AND SIMMONDS' SILVER SPOON CO.: North Attleboro, Mass., April 1; Taunton, 2; New Bedford, 3; Fall River, 5; Newport, R. I., 6; Milford, Mass., 7; Worcester, 9; Nashua, 10; Lowell, 12, 13; Salem, 14; Newburyport, 15; Portsmouth, N. H., 16; Rochester, 17; Biddeford, Me., 19; Portland, 20, 21, 22; Lewiston, 23 to 26; Bangor, 27, 28; Newport, 29; Belfast, 30.
ROMANY RYE CO.: Brooklyn, E. D., 29, week; Buffalo, 29, week; Syracuse, April 5, week.
REDMUND-BARRY CO.: Philadelphia, 29, week.
RAG BABY CO. (Western): Pottsville, Pa., April 5; Trenton, N. J., 14.
RAG BABY CO. (Eastern-Southern): Scranton, Pa., April 1; Wilkesbarre, 2; Pittson, 3.
SOL SMITH RUSSELL: Detroit, April 1, 2, 3; Indianapolis, 12, 13, 14; Louisville, 15, 16, 17; South Bend, Ind., 21; Pullman, Ill., 22; Milwaukee, 23, 24, 25; Chicago, 26, week.
SHADOWS OF A GREAT CITY: Denver, 29, week; Lincoln, Neb., April 5, 6; Council Bluffs, 7, 8; Omaha, 9, 10; Des Moines, Ia., 12, 13; Cedar Rapids, 14, 15; Dubuque, 16, 17; St. Paul, 19, week; Minneapolis, 26, week.
SALSBURY'S TROUBADOURS: Chicago, 29, week; Lockport, N. Y., April 2; South Bend, Ind., 3; Elkhart, 6; Kalamazoo, Mich., 7; Grand Rapids, 8, 9; Muskegon, 10; Lansing, 12; Bay City, 13; East Saginaw, 14, 15; Flint, 16; Ann Arbor, 17.
SALSBURY'S TROUBADOURS: St. Paul, April 1, 2, 3; Milwaukee, 5; Grand Rapids, Mich., 7; Detroit, 10 Buffalo, 12; Rochester, 13; Albany, 17; Baltimore, 19, week.
STRANGLERS OF PARIS: Philadelphia, 29, week; N. Y. City, April 5, week.
SKATING RINK CO. (Nat Goodwin): Boston, 29, week; New York City, April 5, week.
SKIPPED BY THE LIGHT OF THE MOON: San Francisco, March 22, four weeks.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Bangor, Me., April 1; Lewiston, 2; Biddeford, 3.
STORM-BEATEN CO.: Washington, 29, week; Philadelphia, April 5, week; N. Y. City, 12, two weeks.
STANDARD DRAMATIC CO. (Chester's): Warren, Pa., 29, week; Bradford, April 5, week.
STREETS OF NEW YORK CO.: Chicago, 29, two weeks.
SILVER SPUR CO.: Indianapolis, 29, week; St. Louis, April 5, week; Chicago, 12, week.
SAWTELLE COMEDY CO.: Bath, N. Y., 29, week; Hornellsville, April 5, week; Olean, N. Y., 12, week.
TWO NIGHTS IN ROME: New Haven, 29, week.
TIN SOLDIER CO.: Baltimore 29, week; N. Y. City, April 5, week; Trenton, N. J., 24.
TWO JOHNS CO.: Newark, N. J., 31, April 1, 2; Yonkers, N. Y., 3; Poughkeepsie, 7; Hudson, 8; Cohoes, 9; Amsterdam, 10; Cleveland, 12, week.
TAVERNIER CO.: Chatham, Ont., 22, two weeks; Hamilton, April 5, two weeks; Galt, 19, week; Stratford, 26, week; Brantford, May 3, two weeks.
TOURIST CO.: Rochester, Pa., April 2; Beaver Falls, 3; Newcastle, 5; New Brighton, 6; McConnellsville, 7; Cumberland, Mich., 8; Martinsburg, W. Va., 9; Fredericksburg, Va., 10; Washington, 12, week; Norfolk, Va., 19, week; Providence, 26, week.
THREE WIVES CO: Cleveland, N. Y., April 1, 2, 3.
ULLIE AKERSTROM: Dover, N. H., 29, week; Newburyport, Mass., April 5, week; Portsmouth, N. H., 12, week; Lynn, Mass., 19, week; Lawrence, 26, week.
W. J. SCANLAN: Cedar Rapids, Ia., April 1; Des Moines, 2, 3; St. Joseph, Mo., 7.
WALLICK'S BANDIT KING CO.: Springfield, Mass., April 1; Worcester, 2, 3; Boston, 5, week.
WAGES OF SIN CO.: Richmond, Va., April 1, 2, 3; Cincinnati, 12, week.
WAITE COMEDY CO.: Bethlehem, Pa., 29, week.
WILBER C. MEDY CO.: Flint, Mich., April 5, week.
WODISKA CO.: Columbus, Ind., April 1; Franklin, 2, 3.
WORLD CO. (J. Z. Little's): Washington, 29, week.
WRINKLES CO: Paterson, N. J., April 5.
YOUNG MRS. WINTHROP CO.: Danbury, Ct., April 1; Hudson, N. Y., 2; Poughkeepsie, 3; Tarrytown, 5; Fishkill, 6; Rondout, 7; Newburg, 8.
YERANCE-LEE CO.: Syracuse, N. Y., 29, week; Rochester, April 5, week; Buffalo, 12, week; Cleveland, 19, week; Cincinnati, 26, week.
ZOZO CO.: Dayton, O., April 1, 2, 3; Indianapolis, 5, week.

OPERA AND CONCERT COMPANIES.

BENNETT AND MOULTON'S CO. A: Terre Haute, Ind., 29, week; Logansport, April 5, 6, 7; Crawfordsville, 8, 9, 10
BENNETT AND MOULTON'S CO. B: Haverhill, Mass., 29, week.
BIJOU OPERA CO: Atlanta, Ga., April 1.
BELLE COLE CONCERTS: Jamestown, N. Y., April 1.
BOSTON IDEALS: Omaha, Neb., April 1, 2, 3; St. Paul, Minn., 5, week; Minneapolis, 12, week.
CARLETON OPERA CO.: Boston, 29, two weeks.
CONCERTS ARTISTIQUES: Syracuse, N. Y., April 1; Rochester, 3; Chicago, 6, 8, 10; Milwaukee, 12.
CORINNE MERRIEMAKERS: Easton, Pa., 29, week; Binghamton, April 5, week.
DUFF'S MIKADO CO.: Pittsburg, Pa., 29, week; Baltimore, April 5, week; N. Y. City, 12, week; Brooklyn, 19, two weeks.
EMMA ABBOTT OPERA CO.: Indianapolis, 29, week.
ELLIS FAMILY: Point Pleasant, Va., April 1; Pomeroy, O., 2; Middleport, 3; Gallipolis, 5; McArthur, 6; Jackson, 7; Logan, 8.
GILBERT OPERA CO.: Rutland, Vt., April 2; St. Albans, 3, 4; Montpelier, 5; Hanover, N. H., 7; Concord, 8.
GRAU'S MIKADO CO.: Brooklyn, 29, week; Newark, N. J., April 5, week.
HANOVERIAN FAMILY: Philadelphia, 22, three weeks.
JUVENILE MIKADO CO.: Cincinnati, O., 29, week; Springfield, April 7; Louisville, 8, 9, 10; Cleveland, 12, week; Philadelphia, 19, two weeks.
JUDIC: Boston, 29, week; New York City, April 5, two weeks.
KYLE'S OPERA: Titusville, Pa., 29, week.
LELAND OPERA CO.: Columbia City, Ind., April 1; Warsaw, 2.
LITTLE TYCOON: N. Y. City, 29, two weeks.
MCCAULL'S OPERA CO.: Philadelphia, 29, four weeks.
MCCAULL'S MIKADO CO.: Brooklyn, E. D., 29, week; Cincinnati, 12, week.
MAPLESON OPERA CO.: San Francisco, 22, two weeks.
METROPOLITAN OPERA CO. (German): St. Louis, 29, week; Cincinnati, April 5, week.
MAHN'S OPERA CO: Bridgeport, Ct., 29, week.
MEXICAN TYPICAL ORCHESTRA: St. Joseph, Mo., April 1; Leavenworth, Kas., 2; Topeka, 3; Atchison, 5; Kansas City, 6, 7, 8.
MENDELSSOHN QUINTETTE CLUB: Wichita, Kas., April 1; Newton, 2; Hutchinson, 3; El Dorado, 5; Emporia, 6; McPherson, 7; Salina, 8; Abilene, 9; Minneapolis, 10; Beloit, 12; Concordia, 13; Manhattan, 14; Topeka, 15; Lincoln, Neb., 19; Ford, 20; Sioux City, Ia., 28; Yankton, D. T., 29. Sioux City, Ia., 30; Le Mars, May 1.
NATIONAL IDEAL OPERA CO.: Bridgeport, Ct., 29, week.
NORMAN OPERA CO.; Albany, April 1, 2, 3; Brooklyn, 5, week.
PYKE'S MIKADO CO.: Kansas City, 29, week.
RINEHART OPERA CO.: Pottsville, Pa., 29, week; Shawnee, O., April 5, 6, 7; Logan, 8, 9, 10; Nelsonville, 12, 13, 14; Jackson, 15, 16, 17; Waverly, 19, 20, 21.
RIVE-KING CONCERTS: Cincinnati, April 2, 3.
STARR'S OPERA CO.: Saginaw, Mich., 29, week.
STETSON'S MIKADO CO. No. 2: Westerly, R. I., April 1; New London, Ct., 2; Hartford, 3.
STETSON'S MIKADO No. 3: Boston, April 1—indefinite.
STRAKOSCH ENGLISH OPERA CO.: Winona, Minn., April 1; La Crosse, Wis., 2; Dubuque, 3 to 5; Cedar Rapids, 6; Iowa City, 7; Davenport, 8; Peoria, 9, 10; Des Moines, 16, 17; Kansas City, 19, 20, 21.
SMITH'S BELL-RINGERS: Jackson, Miss., April 1.
THESPIAN OPERA CO.: Oswego, N. Y., 29, week; Brooklyn, April 5, week; Norwalk, Ct., 12; New Haven, 19, week; Providence, 26, week; Boston, May 3, week.
THALIA OPERA CO.: Baltimore, 29, week.
THOMPSON OPERA CO.: Portland, Ore., Feb. 22—indefinite.
TEMPLETON'S MIKADO CO.: Brooklyn, E. D., 29, week.
WILBUR OPERA CO.: Jackson, Mich., 29, week; Syracuse, N. Y., April 5, week; Utica, 12, week; Boston, 19, week.
VESCELIUS OPERA CO.: Joplin, Mo., April 1; Ft. Scott, Kas., 2, 3; Ottawa, 5, 6; Osage, 7, 8; Emporia, 9, 10; Topeka, 12, 13; Kansas City, 14, 15; Wyandotte, 16, 17; Lawrence, 19, 20; Savannah, Mo., 21, 22; Creston, Ill., 23, 24; Red Oak, 26, 27; Nebraska City, Neb., 28, 29; Plattsmouth, 31, May 1; Council Bluffs, 3, 4; Omaha, 5, 6.

MINSTREL COMPANIES.

CALIFORNIA: Warren, Pa., April 1.
CHRISTIE BROS.: Salem, O., 29, week.
HI HENRY'S: Warren, Mass., April 1; Ware, 2.
HAVERLY'S: Adrian, Mich., April 1; Battle Creek, 2; Putnam, 3; Chicago, 5, week.
KERSANDS': Logansport, Ind., April 1; Kokomo, 2; Anderson, 3; Lima, O., 5; Kenton, 6; Tiffin, 7; Detroit, 12, week; Hamilton, O., 19.
LESTER AND ALLEN'S: Hamilton, Ont., April 1; Brantford, 2; London, 3.
MCINTYRE AND HEATH'S: Middletown, Ct., April 1; Springfield, Mass., 3; Philadelphia, 5, week.
MCNISH, JOHNSON AND SLAVIN'S: San Francisco, 3, three weeks; Los Angeles, April 5, week; Evansville, Ind., 20.
T. P. W.: Brooklyn, 29, week; Washington, April 5, week.
WILSON and RANKIN'S: Houston, Tex., April 1; San Antonio, 2; Austin, 3; Waco, 5; Fort Worth, 6; Dallas, 7; Sherman, 8; Paris, 9; Texarkana, Ark., 10; Hot Springs, 12; Little Rock, 13; Helena, 14; Memphis, 15, 16, 17; St. Louis, 19, week.
WOOD-BEASLEY-WESTON: Philadelphia, 29, week.
WHITMORE AND CLARKS: Nashua, N. H., 1; Stoneham Mass. 2; Woburn, 3.
WORLD'S: Norfolk, Va., 29, week; Baltimore, April 5, week.

VARIETY COMPANIES.

ADAMLESS EDEN CO.: Baltimore, 29, week.
AUSTRALIAN NOVELTY CO.: Montreal, 29, week; Paterson, N. J., April 5, week; N. Y. City, 12 week.
ALL-STAR SPECIALTY CO.: Rochester, N. Y., 29, week; Troy, April 5, week; Montreal, 12, week.
CHARLES GUINESS: Allegheny, Pa., 1; Wellsville, N. Y., 2; Bolivar, Pa., 3; Allentown, 5; Little Valley, 6; Randolph, 7.
DAVENE'S: Nashville, 29, week; Baltimore, April 5, week.
DICK GORMAN'S CO.: St. Louis, 29, week.
DASHINGTON COMEDY CO.: Cincinnati, 29, week.
FOUR EMERALDS: La Crosse, Wis. 29, week; Fond du Lac, April 5, week; Sheboygan, 12, week.
FANNY HERRING: New Orleans, 22, two weeks; Memphis, Tenn. April 12, week; Tallahassee, Fla. 19, week; Chattanooga, Tenn. 26, week; Houston, Tex., May 3, week.
GRAY-STEPHENS CO.: Philadelphia, 5, week; Brooklyn, 12, week; Newark, N. J. 19, week.
GUS HILL'S CO.: Chicago, March 29, two weeks.
HOWARD ATHENÆUM CO: Newark, N. J. 29, week; Fall River, Mass., April 10.
HALL, DE VOY AND KNOWLES: New London, Ct., 29, week.
HYDE AND BEHMAN'S CO.: Philadelphia, 29, week; Baltimore, April 5, week.
HARRIGAN'S TOURISTS: Oswego, N. Y. 2; Watertown, 4.
HALLEN AND HART: Boston, 29, week; Providence, April 5, week; N. Y. City, 12, two weeks.
IDA SIDDONS BURLESQUE CO.: Albany, 29, week; Pittston, Pa., April 27.
KENNEDY'S JOLLY JOWLERS: Hartford, Ct., 29, week.
KERNELLS' CO.: Chicago, 12, week.
LANG'S COMEDY CO: Cincinnati, 29, week.
LEONZO BROS.: Norfolk, Va., 29, week; Albany, April 5, week.
MURPHY AND MACK: Des Moines, April 1.
MAY ADAMS: Troy, 29, week; Albany, April 5, week; New Haven, 12, week; Providence, 19, week.
NEEDHAM AND KELLY'S COMEDY: Washington, 29, week.
PAT ROONEY: Brooklyn, 29, week; Newark, N. J., April 5, week.
RENTZ-SANTLEY CO.: Providence, 29, week.
REILLY AND WOOD'S CO.: N. Y. City, 29, week; Pittsburg, April 5, week; Cleveland, 12, week; Cincinnati, 19, week; Louisville, 26, week; St. Louis, May 2, week; Chicago, 10, two weeks.
SID FRANCE: Toronto, 29, week.
SILBON CO.: Chicago, 29, two weeks; Grand Rapids, April 12, week; Detroit, 19, week.

MISCELLANEOUS.

ARIZONA JOE: Syracuse, 29, week; N. Y. City, April 5, week, Baltimore, 12, week.
BRISTOL'S EQUESCURRICULUM: Allentown, Pa., 29, week; Baltimore, April 5, six weeks.
IMPERIAL JAPANESE TROUPE: St. John, N. B., 29, week; Halifax, N. S., April 5, week.
JAPANESE VILLAGE: Philadelphia, April 1, indefinite.
KELLAR: Philadelphia, 15—indefinite
MRS. TOM THUMB: Brooklyn, 29, three weeks.
PROFESSOR CROCKER'S EQUINES: Mansfield, O., 29, week; Chillicothe, April 12, week.
SHIELDS' CIRCUS: Louisville, 29, week; Evansville, Ind., April 5, week; St. Louis, 12, three weeks; Chicago, May 3, indefinite.
TONY DENIER: St. Paul, April 1, 2, 3.
THE ELLIOTTS: Brooklyn, 29, week.
VIM'S VERSATILE VIVACITIES: New Albany, Ind., 29, week.
ZERA SEMON: Columbia, 29, week.

CIRCUSES.

BARNUM'S: N. Y. City, March 29, four weeks; Philadelphia, April 26, week.
DORIS': Indianapolis, April 26, week.
HOLLAND AND MCMAHON'S: Chicago, May 1, week.
MILLER, OKEY AND FREEMAN'S: Columbus, O., May 3, week.
NEW UNITED: Columbus, O., May 3, week.
O'BRIEN'S: Philadelphia, April 12, week.
SELLS BROTHERS: Columbus, O., April 21, 22.
SHIELDS': Louisville, 29, week; Evansville, Ind., April 5, week; St. Louis, 12; three weeks; Chicago, May 1, indefinite.

Driftwood.

Albany *Argus*: Amy Fay, who studied under Liszt, gives some interesting anecdotes of the great maestro. "He told me," she says, "such a funny little story about Chopin. He said that when he and Chopin were young together, somebody told him that Chopin had a remarkable talent for mimicry. Liszt said to the Polish pianist: 'Come round to my rooms this evening and show off this talent of yours.' So Chopin came in a blonde wig. 'I was very blonde at that time,' said Liszt. Presently an acquaintance of Liszt's came in, and Chopin went to meet him and took off Liszt's voice and manner so perfectly, that the man was completely deceived and made an appointment with him for the next day. 'And there I was in the room all the time,' added Liszt." What a wonderful composer is the Abbe and how his grand works are often butchered by incompetent players. Not only is his music brilliant, not only does he pour this wealth of pearls and diamonds down the keyboard, but his pieces rise to great climaxes, are grandiose in style, overleap all boundaries and whirl you away with the vehemence of passion.

* * *

The *Day Star*: The fault of the pulpit is in keeping other agencies on all fours while it rears itself on its hind legs and paws the dust of some distant star. It would be a relief to the heavenly bodies as well as to the haunts and hearts of men if church steeples would sometimes look horizontally. There is enough morality to go around if the pulpit would let it loose. The pulpit dispenses the best fertilizer applied as a top-dressing to the moral field, but there are others, if used in proportions, that will solve the chemistry of our social existence. The pulpit has gone on grinding the bones of dead saints for a thousand years for phosphates that are at hand in vast quantities and are waiting to be baked in the spiritual oven. It is time to stop the artificial culture of the past and go to subsoiling. Phillips Brooks well says that "no minister can afford to devote his time to theology to the exclusion of other matters." Unless they give social questions their serious attention, church pews will be dragged out to barricade the streets during communistic riots. There is, however, in the subsoil of our population the potentiality for a moral development never dreamed of. The agencies awaiting to be applied to the subsoil population are the platform, the press and the play.

* * *

Clara Morris is sometimes rather frisky on the stage. While her own nerves and those of the audience are at full tension, she will attempt to "break up" her *vis-a-vis* with some flippant remark deftly delivered. Before Miss Multon was first produced, at the Union Square Theatre, there was some doubt as to its success owing to the similarity of the story to East Lynne. The eventful night came, and the play progressed to the last act—the death of the weary-worn Miss Multon. As she struggled in that terrible simulation of death, and while the audience was stamping the play with the seal of a great success, the actress turned to J. H. Stoddart, the "old man," and hastily whispered, "Well, cully, we've got em!"

* * *

Syracuse *Standard*: Nobody who has come this way as a comic actor has amused the people more than DeWolf Hopper. The magistrate he played in The Black Hussar was diverting in the highest degree. Hopper fell heir to a lot of money when quite a youngster. Part of this he frittered away in early attempts to get a footing on the stage, in love with which he fell before he left school. Under his direction a troupe of ladies and gentlemen of the village were drilled for a stage entertainment which he called The Old Folks of Guilford. With this primitive enterprise his career as a public performer began. The Old Folks of Guilford inflicted themselves on many suffering communities during that Summer. Through it all, young Hopper lived to swing in the orbit of success on the real stage. He first essayed management, having organized a little company of artists of repute, including F. F. Mackay and Louise Sylvester, who made a tour with several fine comedies. The shot was paid out of the young man's purse. Then Hopper concluded that he could sing. This meant his eventual appearance in comic opera. After a while he found his opening and crowded into it. Once in opera, he fell head over heels into the graces of the public. Hopper brims over with native wit. Given a part where originality is allowed a little license and the ready humor of the man bubbles to the surface like water from a ruptured main. The performers who appear with him never know when he will trip them up in their cues.

* * *

Macbeth, no doubt, points at Robert Devereaux, Earl of Essex, and Lady Macbeth is no other than the Earl's sister, the beautiful, the ambitious, the unfortunate Lady Penelope Rich. This woman combined the blandishments of a syren with the restless activity of a man and the plotting brain of a politician. Lady Rich had few rivals among intriguantes and conspirators. She was the only woman in England who presumed to measure arms with Queen Elizabeth. In her craft she was as refined as a Greek and as ruthless as an Oriental. Nothing was too daring for her to attempt, and she hesitated at no crime to compass her ends. Yet, she was wholly womanly. It was her brother, the handsome and gifted Essex, the pride of the virgin queen, the most chivalrous nobleman of his time, for whom she plotted, and, when he was dead, when his handsome head, with its "hyacinthine curls," rotted on the scaffold, her work was over. She was the daughter of Walter Devereaux, Earl of Essex, by Lettice Knollys, the cousin once removed of Queen Elizabeth. Blonde, delicate, elegant in form, accomplished in manner, how much nearer she comes to our conception of Lady Macbeth than any other. Those people mistake much we think who consider this tragic heroine to have been a wrathful demon of humanity in her external appearance. The treacherous Rialta, "the fair woman with a black soul," as one of her contemporaries called her, was crushed by the death of her beloved brother. She had taught herself to believe that Essex was the true heir to the crown (on her father's side Penelope Devereaux was descended from Edward III., and this was Essex's claim to the English throne), and she was ready for any stratagem or crime to secure the prize; but when she saw all her plots miscarry and the loved head laid low, her heart grew weary.

* * *

London *Referee*: Hamlet was played in the deaf-and-dumb "language," at the Horns Assembly Rooms, Kennington, on Wednesday evening, and the experience was a peculiar one for all concerned. The performers were deaf-mutes—members of the South London Benefit Dramatic Club—and considering that this was their first public show it will be seen that they have the courage of their opinions, or they would never have selected such a light and lively vehicle for their trial trip. "Cuts" were plentiful, for it takes much longer to talk upon the fingers than with the tongue. Therefore they dispensed with the play scene, also with the burial of Ophelia, and in a general way with whatever it seemed good to them to leave out. Hamlet was represented by Frank Maguire with considerable intelligence, though the melancholy Dane, in common with everybody else in the cast, was of course heavily handicapped by his hands being monopolized for conversation, and consequently never available for gesture. All things considered, the show was a credit to all concerned, but the poor silent players would probably have done much better had they simply expressed the business of the play in dumb show instead of spelling out every word on their fingers. The principal "star" of the evening was a youthful "interpreter," who was turned on to read the text out loud in order to explain matters to such as could hear. As the interpreter was sometimes a page or so ahead of the action, his interpretation was not an unmixed blessing; but his "new readings" will never be forgotten by me while memory holds its seat. According to him, Marcellus' friend was Penaydo, Ophelia's father Polnus, and so on. He bade us "see the morn in rewest mantle clad," and referred cheerily to the "funeral barked meats." He caused Hamlet to say to his royal father, "Bring with thee hares from heaven," and to ask why his "canzoned bones reviesest thus the glimpses of the moon." Anon the interpreter shied at an expression put by Shakespeare into the mouth of Gertrude, and, evidently deeming it to be unfit for ears polite, he exclaimed, "O, what a rash and blood-stained deed is this!" He then spoke of Gertrude's marriage vows being as false as "deacons' oaths," adding, in perfect cold blood, "Lay not that flattering unicorn to your soul!" And at that I fled.

* * *

John B. Gough's last letter was written to R. J. Graham, secretary of the temperance society connected with Haverly's Minstrels. The letter gives the society much encouragement. It is dated Feb. 1, 1886, and is as follows: R. J. Graham, Esq.—My Dear Sir:—Your letter of the 25th of January was strangely delayed in reaching me yesterday, as I was leaving for Paterson. I returned at midnight, and I am now attempting with a disabled hand to reply. I heartily congratulate you on your admirable plan of a mutual protection in your temperance society. I like your plan of a social society. The very qualities your company possess that render you successful in your profession are those that render the use of intoxicating liquor most dangerous with the temptations to which you are necessarily exposed. I have known several cases where men in the dramatic profession, with brilliant abilities, who might otherwise stand highest, and have become the most popular and successful, become wrecks of men, have thrown themselves away, and become hangers on to a profession which they might have honored, by the fatal use of strong drink, not from any weakness of mind or intellect, but from the almost impossibility of using drink in strict moderation, their brain being active and their nervous organization sensitive to the influence of drink. I cannot tell you how gratified I am at the reception of your letter. It assures positive safety for those who adopt and practice the simple principle of abstinence, and I most heartily congratulate you. I am just starting for New London and will not inflict a longer letter, so badly written, on your patience. Should I ever be able to render you any assistance I will gladly do so. I reach home on February 28, and if I know where to reach you, I would, with pleasure, send you a book which I have published that might be of some service by suggestive experiences. Apologizing for my disabled hand, and consequently an almost illegible scrawl, I am most truly your well-wisher and friend,
JOHN B. GOUGH.

* * *

Mr. Gilbert, who has been interviewed relative to his forthcoming Egyptian subject, gave this idea of his manner of working: "Having roughly sketched out the dialogue, it is put aside for a term that I may devote myself to the words of the songs. My usual practice is to furnish Sir Arthur Sullivan with the songs of the first act, and while he is setting them I proceed with the songs of Act Two. When these are practically finished I revert to the dialogue, elaborating and polishing the crude suggestions contained in the first version of the libretto, while he composes the music, and so it comes to pass that the pianoforte score and the libretto are usually completed about the same date. The libretto is then set up in type and read to the company. This is always a nervous affair, for by this time the jokes have lost their point, the situations their novelty, and the author is generally at a loss to see where the laugh will come in. I have often seen it stated that actors and actresses form a dispiriting audience at such a ceremony, and that they care little for the story or dialogue in the abstract, their attention being concentrated on the parts which they believe they are destined to play. I am bound to say that my own experience is to the contrary effect. As a body they are keenly alive to such merits as the piece may possess, and I am sorry to say that I have often had occasion to wish that my play had 'gone' with the audience half as well as it did when read to the company."

* * *

London *Saturday Review*: Desire on the part of Mme. Bernhardt to play the masterpieces of the dramatic literature of all countries is pardonable, and even praiseworthy. Some insight into the characters to be presented is, however, indispensable if the actress is not to be placed by the side of that exuberant painter who, in the course of a few months or years, illustrated the chief works of literature and depicted with the same jaunty confidence the Divine Passion and the [illegible] the Ile Sonnante. The Ophelia of Mme. Bernhardt is a tender and a loving woman, with few virginal reticences, who is as much absorbed in her passion as Phedre or Donna [illegible] After her betrayal by Hamlet—for to this her rendering the treatment she receives virtually amounts—she goes mad in orthodox style, and she then dies and is borne, as is the manner of Juliet's country, in her "best robes, uncovered, on the bier." Of every opportunity which a character such as this offers, Mme. Bernhardt makes the most. When, with eyes radiant with happiness, she hears her brother's inquiries as to the attention she has received from Hamlet, and when, bending over her needlework, she listens with scarcely disguised incredulity to the counsels of her father, the display of outward rapture extorts admiration. The character, however, is not Ophelia. The same holds true of the entire performance. The woman who in the great scene with Hamlet is less concerned with his apparent madness than with his falsehood to herself, who falls in front of a prie-dieu to supplicate Heaven less for him than for herself; who, when with cavalier display of affection he throws himself at her feet and, in presence of the King and court, places his head in her lap, bends over him with yearning affection and all but kisses his hair and, his brow, is less like Ophelia than Juliet. Even in the display of madness, where the representation departs least widely from the accepted reading, something is felt to be wanting. When retiring from the presence of the King and Queen, and making to both a low obeisance, she encounters in her progress the form of Horatio, she pauses in front of him and regards him curiously and intently. Startled at last that it is not her lover whose presence she awaits, she turns away with a gesture of disappointment and with an air of injured surprise for his daring to come before her with such false expectations. Very curious, too, is the manner in which she distributes, over the bodies of the King, Queen and Laertes, the wild flowers of which her lap is full, and presents to the Queen, and considerably the greater portion of the rue she has gathered for herself, leaves it with the other flowers in her own hair. So far as concerned, her Ophelia almost [illegible] The conception, however, is a [illegible] pearean, and is not likely to [illegible] English judgment.

* * *

The Catholic ritual is a very [illegible] play. The gorgeous dress, the [illegible] censers, the deep-toned organ, and the [illegible] of the choir, all tend to [illegible] awe and adoration. But there are [illegible] cal fellows who would find [illegible] and complain that their time [illegible] heads. One of these [illegible] Catholic friend to attend [illegible] Patrick's Cathedral the other [illegible] confession of the [illegible] did not find it very [illegible] dowed the ceremony, [illegible] but I like to see everything done [illegible] in order; and a church [illegible] billing." "What on earth do you [illegible] led the friend. "Why, did [illegible]

TELEGRAPHIC NEWS.

A New Opera.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, March 30.—In spite of a dreary rain, a large and representative first-night audience crowded McCaull's Opera House to witness the performance of Dellinger's Don Cæsar, which was last night presented for the first time in America. It is a light romantic opera, having the same theme as the well-known Maritana of Wallace. The music is melodious and fluent, and depends largely upon ensemble effects. The work was well received and the applause liberally bestowed. the beautiful staging receiving due share. Colonel McCaull was obliged to respond by a speech to the long-continned calls of his pleased patrons.

At the Temple Theatre the new company appeared last night for the first time in The Little Tycoon. The performance, for a first-night, was remarkably smooth, and with practice this company promises to rival the original, although there are some weak places, which, however, are in a measure compensated for by the increased strength in others. Frankie Kemble, who has the role of Violet, met with a very flattering reception. Much interest centred in the reappearance upon the stage of Lillian Conway, who has been absent from the boards for many years, during which time she has resided in this city and made a host of friends. Her reception was so genuinely and liberally kind as almost to overcome the lady with emotion. The products of several greenhouses were forced upon her. The audience was very large and remarkably generous. With careful work the continuance of the run is assured.

W. E. Cowper's new drama, Blackmail, crowded the Walnut Street Theatre The audience witnessed it with an appearance of deep interest, and liberally applauded the thrilling melodramatic portions. The interest was well maintained to the close.

The Usual Arrests.

[SPECIAL TO THE MIRROR.]

CINCINNATI, March 31.—The Juvenile Mikado company opened Sunday at Heuck's to excellent business, the majority of the prominent roles being satisfactorily portrayed. Young Chanfrau presented Kit at matinee and evening performance to fair audiences at Havlin's Sunday. Harris' Museum and People's Theatre were also largely attended.

J. D. Clifton, A. W. Fremont, May Treat and two other members of the Myrtle Ferns combination, at Harris', have been arrested at the instance of the Law and Order League.

Managers Miles and Rainforth, of the Grand, are rather in a quandary over the coming week's attraction at their house, both John T. Raymond and J. K. Emmet claiming the date. It appears that Miles booked one and Rainforth the other. It is more than probable that a suit for damages will be filed by Raymond's management. The advance agents of both Raymond and Emmet are billing the town. Rainforth claims that Emmet will be given the house for the week beginning April 5, and arrangements are being made to that effect.

Nanon's Reception at the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, March 30.—Nanon began its season at the Hollis Street Theatre to a large and brilliant audience, including the Governor in one box, the Mayor in another, the President of the Senate in another, and the Speaker of the House in the remaining box

Judic had a splendid house at the Boston Theatre. She gave La Grande Duchesse a most delightful personation, with clever support.

Richard Mansfield and the home company appeared in A Parisian Romance at the Boston Museum to a house that was literally packed. Mr. Mansfield had a number of calls; four or five after the supper and death scene in the third act.

The Mikado, with Mary Beebe as Yum-Yum, had a large house at the Globe, where the setting throughout was marvellously brilliant.

N. C. Goodwin drew his usual large crowd in The Skating Rink at the Park.

Barry and Fay had a good-sized house in Irish Aristocracy at the Bijou.

A Mountain Pink, with Laura Dainty, drew the usual crowded house at the Windsor. Hallen and Hart's Ideals did the same for the Howard. Standing room only, and little of that. Doughnut frying at the World's Museum, where the visitors take the cake after it is cooked by the champion of Maine.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, March 31. — The street-car strike has materially affected amusements. Duff's Mikado company opened at the Opera House to a fair audience. May Blossom at Library Hall also had a fair attendance. The Academy and Harris' both had good houses.

Much to the surprise of his many friends here, Milton G. Barlow, of the late firm of Barlow, Wilson and Rankin, appeared in the city on Monday morning. Manager Williams promptly engaged him for the week at the Academy.

Lillian Spencer opened her season 29th at Greensburg, Pa., to a good house. She plays our suburban towns during the present week and comes to Library Hall April 5 for three nights.

Ella Granville, of the Joseph Keane company, has brought suit in our courts against Keane for one week's salary.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, March 30.—At the Providence Opera House a very good first night house, in spite of the rain, greeted The White Slave last night. The company were good, and the scenic effects very fine, particularly the real rain storm.

DETROIT, March 31.—Fanny Davenport, in Fedora, opened to good business at the Detroit. She had splendid support. Pavements of Paris at Whitney's to fair business.

NEWCASTLE, Pa., March 21.—The Emma Abbott Opera company dedicated the New Park Opera House Monday night in The Mikado. Packed house. Miss Abbott made a big hit as Yum-Yum. Excursion trains from Youngstown, Sharon, Mercer and New Brighton.

GALVESTON, Tex., March 29.—Wilson and Rankin's Minstrels opened to-night to the capacity of the house. H. GREENWALL.

BUFFALO, March 30.—Haverly's Minstrels drew a good audience at the Academy last night. The Wilbur Opera company began its second week at the Court Street Theatre before a fair audience.

Professional Doings.

—Charles W. Butler, the comedian, arrived in the city yesterday.

—Bertha Welby will open her season at Williams' Opera House (formerly Mt. Morris Theatre), Harlem, on Sept. 20, going thence to the Third Avenue.

—The Opera House at Bellefontaine, O., for the population of the town, 5,000, is one of the most complete in the State. It seats 800; the stage is 30x52 and well equipped with scenery.

—George Farren is arranging for the production of a play called A Laboring Man. E. H. Dunbar and F. G. Maeder are the authors. The story deals with the present labor troubles. The opening takes place in Philadelphia on April 12, and the tour will be under the patronage of the Assemblies of the Knights of Labor.

—The properties of Mordaunt's Juvenile Mikado company were attached for various debts in Chicago last week. They were released on bond and the company taken to Cincinnati. The advance agent, who has left the company, says the children are ten weeks behind in salaries. There are twenty-one of them.

—Although no definite date has yet been settled upon for the production of the next new opera at the Casino, Rudolph Aronson is actively engaged in preparing for Erminie. Harry Poulton, the well-known English comedian, and the librettist of the opera, will probably arrive by the *Abyssinia* next Monday.

—The 200th performance at Tony Pastor's will be given this evening, and will be marked by the distribution of souvenirs consisting of portraits of Mr. Pastor. For the ladies white satin souvenirs have been made. This is the 200th performance of Mr. Pastor's twenty-first season. His twenty-second season begins on April 12

—There will be several new people added to the cast of Pepita on Saturday night. Signor Taglieri will take the place of Chauncey Olcott, while Carrie Tutein (Mrs. Harry Pepper) will replace Julia Wilson. Messrs. Thompson and Solomon have added a new romanza to the opera. "Golden Hair," which is said to be very pretty and tuneful.

—Anent the report that Louis Aldrich's business was uneven on his recent tour, the actor says that during the two months he was out he never played to less than $71 profit in any week, and this after deducting his own salary. In some of the large cities his profits ran from $1,100 to $1,300, and he is ahead nearly $4,000 on the brief season.

—While playing in Hartford, Ct., last week, the costumes of the Bennett Matlack company were attached by A. J. Cole and Co., of New York, the owners thereof. The company is a fairly good one of the class playing at low prices, but has had a bad season. T. H. Delevan, of Meriden, Ct., will undertake to reorganize and manage the company.

—Among the many ships leaving this port for Europe those of the Royal Mail to the Netherlands, running from New York to Rotterdam and Amsterdam, are offering the lowest rates. These places are within eight hours of London, thirty-six of Vienna, fifteen of Berlin and eight of Paris. Members of the profession are taken at reduced rates.

—Just as the curtain was about to be rung up on The Leather Patch at the Park Theatre, Ed. Harrigan was informed that he had been made the father of another boy. The latest arrival gives Mr. Harrigan three boys and one girl, and Manager Mart Hanley is of opinion that there will soon be enough young Harrigans to start another Mulligan Guard.

—During the Summer Manager Hagenbuch will make extensive improvements in his Academy of Music at Allentown, Pa. The Academy seats 950, and is situated in a flourishing manufacturing population of 22,000. The house is well equipped in every particular, and the manager is prepared to book attractions for three nights or a week at popular prices.

—The farewell performance of The Mikado at the Fifth Avenue Theatre will most likely take place on May 1, at which time the 300th night of the opera will almost have been reached. At the conclusion of the season the entire company will go to Europe, their first appearance being in Berlin, where they will present the entire series of Gilbert and Sullivan's operas.

—The Sultan of Zanzibar, an opera written specially by Chevalier de Kontski for the benefit of the Polish refugees, for whom Mme. Modjeska lately gave a benefit performance in this city, will be produced at the Academy of Music on the evening of Saturday, May 8. Among those who will take part are Mme. Isadora Martinez, who will sing the principal role; Mlle. Clara Bernetta, M. Vicarino and M. Bloch.

—The following people have been engaged for Sam Fort's burlesque company, which will open at the Holliday Street Theatre, Baltimore, about May 5, and present Ixion and The Field of the Cloth of Gold: Harry Brown, A. W. Tams, Sydney Smith, Richard Oakley, James Maas, Dora Wiley, Jennie Brett, Ethel Raymond, Nellie Arnoldi, Kitty Clark, Alfred St. Clair, R. W. Holbrook, W. H. MacPherson and W. L. Blair.

—E. A. McDowell writes from Demerara, W. I., that his season there and in Barbadoes has been a great success artistically, but owing to the depression in the sugar trade he has only paid expenses so far. "We go from here," he says, "to Suriani, Dutch Guianai, where there is a gold fever, and I am in hopes of striking a bonanza. The company are all in good health and having a pleasant time, playing only three times a week, but receiving full salaries just the same."

—Mortimer Murdoch's melodrama, Proved True, will have its first American production at the Grand Opera House, Brooklyn, next Monday night. The company will include Miss M. E. Fitzpatrick, Annie Clybourne, Maude White, Julia Gilroy, J. H. Fitzpatrick, Mortimer Murdoch, Julius Kahn, James Neill, Dow K. Smith, A. G. Enos and little Lillian Wilson. The play is now in its sixth consecutive season in London and the British provinces.

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AUSTRALIA.

SIDNEY, N. S. W., Feb. 15.—On Saturday last Sheridan and Dampier's Uncle Tom combination opened to crowded houses at the Gaiety Theatre. Your time-worn drama was well received by an audience comprising many of our leading people. John F. Sheridan (the Widow O'Brien, late of Fun on the Bristol) in the character of Marks was very amusing, and kept his hearers simmering. May Livingstone as Topsy gave evidence that her somewhat long retirement from the stage had not interfered with her powers of mimicry. Alfred Dampier's George Harris was considerably above the average of many we have seen at home. Myron Kemble was excellent as Eliza, and the other characters found faithful exponents in the persons of Harry Leston, Stoneham, Boothman and Holloway. C. H. Lewis, an old Georgia minstrel, is the Uncle Tom. The plantation scenes and incidental songs and dances are well rendered. Managers Jones and Gunther have their hands full just now, and are most assiduous in promoting the comfort of their patrons, which in times of overflowing houses is no easy task.

At the Opera House, Johnny Hall is still to the fore with a stock company, under the managership of Majeroni and Wilson, lessees. After a successful term, Queen's Evidence has been withdrawn to make room for a nautical drama, A1 at Lloyds, which is announced as under the patronage of the Seamen's Union of Australasia.

The Olympic has disgorged its bevy of beautiful damsels, who for some weeks past have been setting the gilded youth of Sydney by the ears, and is now occupied by Leon Caron's Opera company, with Carmen, Maritana and other operas, to indifferent business in spite of the strenuous efforts of the energetic manager, Harry Samuels.

John Solomon, lessee of the Gaiety, is building a new theatre at the corner of Park and Pitt streets, which, when finished, promises to be one of the finest in the Southern Hemisphere, and especially suited for comedy and light entertainments. Ellen Beaufort, an English actress, is billed for Saturday next at the New Opera House in the drama of Janet's Pride.

"Either a feast or a famine" is an old adage verified by the fact that another Uncle Tom company is in full swing at the Academy of Music, under F. E Hiscocks, proprietor of the Federal Minstrels. The drama is having a good run. Horace Bent is the Uncle Tom; George Collier, Legree; Fanny Wiseman, Topsy. Keenan and Moynihan, with a corps of twelve dancers, and Read, Braham, Amery, Porter, Smythe and Dunbar, with sixteen vocalists, are the chief attractions of the cotton-field revels.

The Alhambra company at the Haymarket has lately been reinforced by some new English artists, and the genial proprietor, Frank Smith, has good reason to be satisfied with the figures on his "first returns." Minnie Hope, a charming soubrette, is the leading attraction. E. Shipp, a modest disciple of Terpsichore, who advertises his willingness to dance any man in the world for $500, is the stage manager, and Hunt and Dixon, treasurers, of this house.

Theatre Royal: Called Back. George Rignold has had a large hold on public favor during the past week in this drama, in which he gives an excellent rendering of the part of Macari, the Spy, with Kate Bishop as Pauline. Mr. Rignold and his company will only remain in Sydney for three weeks, their engagements in New Zealand precluding a longer stay. Called Back has had a most successful run in Melbourne. The other characters are as follows: Gilbert Vaughan, Brian Darly; Anthony March, Edward Vincent; Dr. Ceneri, James A. Meade; Mary Vaughan, Lucia Henwood.

J. C. Williamson was in town yesterday and in the best of spirits. He has a large number of novelties consigned to him during the coming year; so we may expect a treat in the way of amusement.

There is probably no more enthusiastic follower of Nimrod in Australia than G. L. Goodman, the popular manager of the Sydney Royal. He is set down as one of the best deep-sea fishermen we have, and has again carried off the trophy of the Sydney Fishing Club for schnapper.

The new theatre of Rignold and Allison in Sydney is rapidly approaching completion. It will be on the American plan, inasmuch as the stalls will be the high-priced part of the house.

Harry Rickards and his variety company have left for Auckland, and intend playing right through New Zealand under the pilotage of Georgie Coleman. Since his arrival in these colonies he has done a very big business, and will no doubt return to England in a few months with a pile of money.

MELBOURNE.

Theatre Royal: Williamson, Garner and Musgrove's Mikado company is doing a splendid business. Alice Barnett as Katisha has taken Melbourne by storm. As a rule, Katishas do not get the notice of the public, but Miss Barnett, who was imported by the firm specially for these parts, seems to divert attention to herself by her graceful acting and well cultivated voice. The opera is mounted in superb style, and Alfred Cellí, the well known English conductor, took his place in the orchestra on the opening of this piece for the first time in Australia, and received a public ovation.

Owing to a financial hitch the building of the Alexandra Theatre in Melbourne has been delayed for some time. This, however, I learn, is in course of adjustment, though the time that has been lost will render it difficult to finish the theatre in time for its opening on the date originally fixed. As I have hinted before, it is not improbable that a large theatrical syndicate will obtain the management of the Alexandra.

Opera House: The reproduction of Von Suppe's opera, Boccaccio, draws enthusiastic audiences. Minna Fischer, who has only recently returned from India, plays Fiametta, and succeeds in winning general approval. She deserves to be complimented for her singing in that character. Ethel Harcourt deserves mention for her graceful acting of Isabella, the wife of the bibulous cooper, and T. B. Appleby as Lambertuccio literally revels in the personation of the olive-grower and excites no end of laughter. Edwin Kelly satisfactorily fills the part of Lotteringhi, as did likewise Albert Brenner that of Pietro, Prince of Palermo.

Bijou Theatre: Dion Boucicault's play of Forbidden Fruit will be produced on Saturday next, and will serve to introduce to Melbourne audiences G. W. Anson, in conjunction with the Royal Comedy company.

Victoria Hall: Hugo's Minstrels.

St. George's Hall: Leon and Cushman's company, with the Cogill Brothers.

BRISBANE, QUEENSLAND.

Theatre Royal: Wybert Reeve and comedy company; Grattan Riggs' company resting.

ADELAIDE, SOUTH AUSTRALIA.

Theatre Royal: Williamson, Garner and Musgrove's Cinderella company opens at Easter.

NEW ZEALAND.

Princess' Theatre, Dunedin: Frank Thornton's Private Secretary company.

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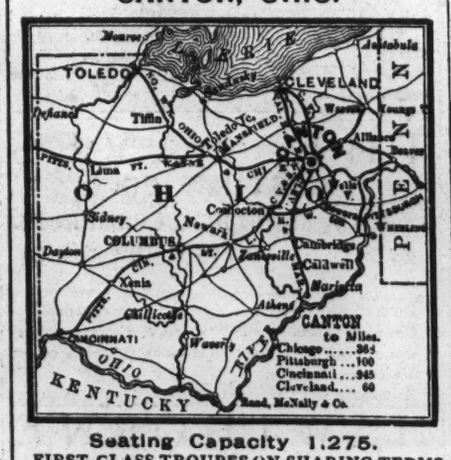

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